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AUTHOR:

EURIPIDES

TITLE:

MEDEA OF EURIPIDES

PLACE:

LONDON

DATE:

1873

Master Negative #

92-81110-5

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Εὐριπίδου Μήδεια. The Medea of Euripides, with introduction and explanatory notes for schools, by John H. Hogan. London, Williams and Norgate, 1873.

xliii, 123 p. 22 cm.

106230

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THE

MEDEA OF EURIPIDES

WITH

INTRODUCTION AND EXPLANATORY NOTES

FOR SCHOOLS

BY

JOHN H. HOGAN.

WILLIAMS AND NORGATE,
14, HENRIETTA STREET, COVENT GARDEN, LONDON;
AND 20, SOUTH FREDERICK STREET, EDINBURGH.
1873.

and sometimes admitting the conjectures of other critics notably those of Kirchhoff, and sometimes my own. As the text of the Medea is not corrupt, there is little or no occasion for resorting to conjectural emendation. Any corrections or suggestions I have made have been given on my own authority, and more because I felt it necessary to suggest something, than because Euripides must have written what I propose. On one passage only do I feel confidence in my own emendation, v. 980 and 988. I cannot here discuss the question of the utility or advisability of conjectural emendation, but am disposed to hold to good MSS. unless in a passage confessedly corrupt. In the Addenda and Appendices I have discussed at some length the readings and meanings of various passages. This portion of the book may be omitted by junior students. In writing Greek names I have followed the example of Mr. Grote and other authorities in writing K for C, and, in cases where the pronunciation is not affected, EI for I. In quoting from Sophokles, Aeschylus and Aristophanes I have used Dindorf's text, and Wunder's excellent ed. of Sophokles. In Demosthenes &c., either Bekker or Reiske. In quoting passages I have not used capital letters or vertical strokes to show the beginning and end of verses. It is easy to know the verses by the rhythm. I have not written many critical notes, not considering them necessary or interesting to junior students, but have been careful to mention all important *variae lectiones* in my notes. Living in Dublin, I have not had any opportunity of consulting MSS. or old editions, and doubtless much information and criticism on Euripides has entirely escaped my notice. I shall however be most grateful to any one who will communicate any inaccuracies or suggestions to me. Just before printing off, a copy of an article in "Macmillan" by Mr. R. C. Jebb on "The Genius of Sophokles", has come into my hands. On a cursory perusal I find nothing in it to serve my purpose, as it is not

an elaborate essay, being the published version of a lecture delivered in Dublin before the Society for Afternoon Lectures on Literature and Art. If in my criticism I have been too severe on others who differ from me in their estimate of our poet, especially on Lord Macaulay, I retract any harsh imputations or reflections; and, with respect to errors and shortcomings, venture to hope that some allowance may be made for inexperience and a first work. I am myself conscious how far my labours have fallen short of their aim, and how much better, with all the materials at hand which are obtainable in the case of our poet, my work might have been done. Should this work meet with a favourable reception, I shall feel less hesitation in attempting an edition of the Hippolytus of our poet, or possibly an edition of all his plays, on the same plan as the present. In conclusion I have to express my most grateful thanks to Dr. Veitch of Edinburgh for his kindness in revising the MS. of this work, and for the many valuable suggestions with which he has favoured me. I have carefully weighed all his remarks, and while compelled to disagree with him on some points, have embodied in my notes many of his suggestions.

J. H. Hogan.

33 Northumberland Road
Dublin, December 1872.

INTRODUCTION.

LIFE OF EURIPIDES.

Euripides was the son of Mnesarchus a tradesman and Klito erroneously called a herb seller. He was born at Salamis in the Archonship of Kallias, B. C. 480. He studied painting at first and devoted himself after a time to philosophy. He also studied physics under Anaxagoras as appears from Orest. 982, with which compare Peirith. Fragm. 596. He appears to have studied rhetoric also, under Prodikus and Protagoras, as is seen by the frequent rhetorical declamations &c. found in his plays. He turned his attention to tragedy at an early age, producing his first play when 25 years old. He was an intimate friend of Sokrates, which may partially account for Aristophanes' enmity towards him. His first play was the Peliades, with which he was third. It appears that the total number of his plays was ninety-two, of which eighteen (not including the Rhesus) are extant, while fragments of many others are preserved. Of his extant plays the Alkestis comes first, the Medea second, B. C. 431. In B. C. 408 he brought out the Orestes, and shortly after went to Makedonia, to the court of Archelaus, where he died B. C. 406.

REVIEW OF GREEK TRAGEDY.

As an edition of the Medea would scarcely be complete without some notice of our poet's genius and that of his rivals in tragedy, I purpose examining the differences between him and the other great tragedians, Aeschylus and Sophokles. This

ground has been trodden before by many able and learned scholars, whose minute and careful examination of evidence and style leaves little or nothing to be gleaned by subsequent critics. All that can be expected is a careful comparison of conflicting statements and authorities, a concise summary of the arguments and opinions of former critics, and a statement of the editor's own opinion. Aeschylus, then, by many ancient and modern critics considered the greatest of the three tragedians, was the first who made any remarkable improvements in tragedy. He introduced a second actor, thus allowing the use of dialogue, and giving variety to the play. He also invented the well known *Kothurnus,* or thick-soled boot, which gave to the actors a superhuman and majestic height. His improvements are thus summed up by Horace Ep. ad Pis. 278, "personae pallaeque repertor honestae Aeschylus et modicis instravit pulpita tignis, et docuit magnumque loqui, nitique cothurno." But it is in the language, plots, and pervading sentiments of his plays that Tragedy properly so called was invented. The majestic beat of the tragic senarius, in which he excelled, the lofty and dignified language, and the dread fates worked out in the persons of his characters, all point to Aeschylus as the first poet worthy the name of tragedian. The poetry of Aeschylus was more in the Homeric style than that of Sophokles or Euripides. He is some degrees more epic in his language than either of his great successors. He had not the polished style or artistic skill of Sophokles, he wanted the softness and tenderness of Euripides, but his ideas and sentiments are more grand and majestic than those of Sophokles, while he is free from the rhetorical declamation and propensity to philosophize which is so conspicuous in Euripides. He was a tragedian in the essentially Greek idea; his plays and characters carried his audience back to the heroic age, to the times of Helen and Orestes, to the dim and shadowy, but to the Greeks glorious, past. The cardinal idea of Greek tragedy, especially conspicuous in Aeschylus, and also to a considerable extent in Sophokles, is that of predestination, or of a fate against which the will of man vainly struggles. But this unavoidable fate is moved by a superior power, that of Nemesis retribution. Nemesis is the fundamental idea of the Greek

Drama, and Aeschylus recognised this idea most fully. He felt its force and hence all his characters appear as living and moving under heavenly direction, their actions being directed and controlled by Nemesis. Aeschylus was, like his successors, a representative poet. He was deeply imbued with the feelings and dispositions of his time; hence his works are grand, terrible, and majestic, his language lofty, the outpouring of a mind stirred to its lowest depths by events of thrilling interest and the struggles of its native country against the invader. Aeschylus exalted rather than lowered the dignity of the mythical world, he also kept prominently before him the religious tendencies and main-springs of the old Homeric epic. But the democratical feelings and manners of his age had an effect on Aeschylus, he laboured to uphold the declining faith in the old gods and legends; in a political, and to some degree a moral sense also, he was a democratic conservative. The doctrines of resistance to tyranny and of private rights are applied by Aeschylus even to the gods. We will now glance at the characteristics of Sophokles' style and the improvements made by him in Greek tragedy. He introduced a third actor, an improvement so obvious that it was adopted by his successors, and even by Aeschylus in some of his later plays. He also developed the dialogue more fully, which gradually became the most important part of the play. Though more elaborated in Sophokles than in Aeschylus, as Mr. Grote remarks, "dialogue still retained its ideal majesty, it was made to grow out of the action of the play, and addressed itself more to the emotions than to the reason of the audience." Sophokles also materially curtailed the Chorus and introduced a more complicated and elaborate plot, besides working up his *dramatis personae* better. With respect to the introduction of a third actor Müller well remarks "If it is the property of the *tritagonist,* to produce opposition on the part of the first person by gainsaying him, the *deuteragonist,* on the other hand, may, in friendly conversation draw from his bosom its gentler feelings and more secret thoughts." A great change was also made by Sophokles in the position of the Chorus towards the actors. In Aeschylus the Chorus acted the part of a deeply-interested spectator, and represented the impression made upon them by events and cir-

cumstances. But with Sophokles the Chorus assumed the character of an impartial spectator and judge. Sophokles aimed, not at represented mythical heroes, or divine retribution extending through long ages, but at making tragedy, to use Müller's words "a true mirror of the impulses, passions, strivings, and struggles of the soul of man". Truly did Aristotle say that "Sophokles showed men as they ought to be, Euripides as they are" *οἷον καὶ Σοφοκλῆς ἔφη, αὐτὸς μὲν οἵους δεῖ ποιεῖν, Εὐριπίδης δὲ, οἷοί εἰσι* Poet. c. XXV. Sophokles kept much nearer to the ancient mythes than his predecessor Aeschylus; he believed in a Nemesis or divine retribution, though in a modified form, and that doctrine which appears in Aeschylus as a prophetic and dread law is used by Sophokles to illustrate the hidden principles which govern human life. But there are inequalities in the style of Sophokles. When first he began his dramatic career, he took Aeschylus for his model. Hence his early compositions partook of the lofty and majestic, though simple and unartificial, style of Aeschylus. After the death of his rival, Sophokles adopted a new style, highly artificial, severe, and frequently obscure. We may trace this style in the Antigone and Oedipus Rex. The third style was one peculiarly belonging to Sophokles, in fact *sui generis*. It was a happy medium between the grand and lofty, but sometimes turgid, style of Aeschylus, and what most critics choose to consider the trivial and market-place language of Euripides. Thus we must not overlook the importance of the passage quoted by Plutarch De Profectu Virtut. Sent. p. 79. B, *ὁ Σοφοκλῆς ἔλεγε, τὸν Αἰσχύλου διαπεπαιχὼς ὄγκον, εἶτα τὸ πικρὸν καὶ κατάτεχνον τῆς αὐτοῦ κατασκευῆς, εἰς τρίτον ἤδη τὸ τῆς λέξεως μεταβάλλειν εἶδος, ὅπερ ἐστὶν ἠθικώτατον καὶ βέλτιστον.* Nearly all ancient and modern critics including Cicero (Orat. I, 4), Plutarch, and, in modern times, Brunck, Müller, Grote and others, have assigned the first place in Tragedy to Sophokles, but Aristophanes, than whom there could be no greater authority, assigned the first place to Aeschylus, the second to Sophokles and the third to Euripides. Without Aeschylus we might safely venture to say that Sophokles would never have, by his own unaided genius, invented, or brought to such perfection, tragedy; while though it appears

almost paradoxical to say so, one might surmise that had Sophokles been in Aeschylus' place and *times*, he would have caused Aristophanes to reverse his decision. With all due respect to great critics and authorities, and to Sophokles' admirers generally, I must say I cannot set Sophokles before either Aeschylus or Euripides. Every one is entitled to his own opinion; and that opinion should be treated with respect, so long as the critic does not attempt to force it on others. To my thinking Sophokles is rather an intermediate poet, he neither warms our blood with fiery and passionate scenes of battle and slaughter, nor excites our admirations or sympathy by pathetic climaxes and high-souled purity of intention and chivalry of execution. Horace loved the "auream mediocritatem" the golden mean, and many moderns love it too and its expounders and followers; Byron professed "Nil Admirari" or in his own lively metre "Nothing to love is all the art I know To make men happy, and to keep them so"; with Sophokles' admirers the Marquis of Halifax, the head of the Trimmer party in Charles the Second's reign, would be a great politician, although in reality rather a mediocre diplomatist. But Sophokles like Aeschylus and Euripides, represented to some extent the feelings and times in which he lived. Aeschylus lived in a rugged, warlike, trying time; Sophokles wrote in a period of peace, rest, and stagnation; Euripides composed, according to some, in the declining age of Greek valour and purity, in an enervated and enfeebled physical and mental age, and both his mind and works received some tincture of this enervation. I leave Sophokles' admirers to their delight in his cold, chaste, highly artificial style, and with Euripides (Alkest 350) will say *ψυχρὰν μὲν, οἶμαι, τέρψιν*, "a cold delight, I ween". But we must now turn our attention to Euripides, the most vilified, ridiculed, and abused of the three great Greek tragedians. Euripides received tragedy (according to general opinion) perfect from the hands of his predecessors. No more actors could be added, no more stage appliances introduced, no more limitation of the Chorus effected, all these things had been done. Unable to vie in this respect with his rivals, he determined to alter the form of the drama. This he did, perhaps for the better, perhaps for the worse. He introduced

the Prologue, which explains the plot and action of the piece up to the moment of the speaker's appearance, and frequently informs the audience of the final result. Now formerly, the audiences were supposed to be well acquainted with the legends which formed the staple of the tragedian's plays, thus there was no necessity for a Prologue. But when Euripides began to compose, sophists, logographers, and rationalists had begun to explain away the ancient mythes of legendary Greece on scientific principles, and Euripides himself arbitrarily departed from the old legends. Hence arose the necessity for the Prologue. Euripides also introduced the *deus ex machinâ*.—Whenever the action of the play appeared so complicated that it could not be harmoniously concluded, a god was brought in who cut the Gordian knot of human passions, announced the decrees of fate, and arranged all matters amicably. In the Alkestis, Medea, Troades and one or two other plays no *deus ex machinâ* is introduced, the action of the play is completed by the *dramatis personae* themselves. In the Bacchae the introduction of a god is quite unnecessary, the whole action has terminated, but the god is introduced in order that his position and sanctity may not be lowered by his becoming for a time previously a man, and also in order that Agaue may not escape punishment—not for the murder of her son, but for her contempt for Dionysos, and her disbelief in his divine origin. Of all his plays our poet has made the most unwarrantable use of the *deus ex machinâ* in his Orestes, a tragedy of all others the most popular in the middle ages, but which has been severely though not unjustly criticised by modern scholars. Respecting the invention of the *deus ex machinâ* Müller (ever ready, as usual, like his countryman Schlegel, to disparage and vilify Euripides) remarks "It is a symptom that dramatic action had already lost the principle of its natural development, and was no longer capable of producing, in a satisfactory manner, from its own resources a connexion of beginning, middle, and end." Horace is to some degree mistaken, in his idea of the use of the *deus ex machinâ*. In Ep. ad Pison. 191 he says "nec Deus intersit, nisi dignus vindice nodus inciderit" but, as in the case of the Bacchae discussed above, a god is sometimes introduced when there is no "dignus

vindice nodus". Respecting the *μηχανή* or *machina* used to let down the person from above the scenes Aristotle remarks *φανερὸν οὖν ὅτι καὶ τὰς λύσεις τῶν μύθων ἐξ αὐτοῦ δεῖ τοῦ μύθου συμβαίνειν καὶ μὴ ὥσπερ ἐν τῇ Μηδείᾳ ἀπὸ μηχανῆς, καὶ ἐν τῇ Ἰλιάδι τὰ περὶ τὸν ἀπόπλουν· ἀλλὰ μηχανῇ χρηστέον ἐπὶ τὰ ἔξω τοῦ δράματος ἢ ὅσα πρὸ τοῦ γέγονεν, ἃ οὐχ οἷόν τε ἄνθρωπον εἰδέναι, ἢ ὅσα ὕστερον, ἢ δεῖται προαγορεύσεως καὶ ἀγγελίας.* One of the most important changes made by Euripides is the debased and subservient part assigned by him to the Chorus. This portion, at first the most important, since the only, factor in the construction of a tragedy, was retained in much of its pristine vigour by Aeschylus for the inculcation of the moral of the play. As remarked above Sophokles considerably modified Aeschylus' use of the Chorus, but Euripides succeeded in effecting an almost total separation between the Chorus and the action of the play. The primitive function and idea of the Chorus was that of a mediator, an impartial spectator, interested indeed in the action, but only to such a degree as to secure the triumph of justice and right. This was also Horace's idea, as appears from his words in his Ep. ad Pison. 193 sq. "actoris partes chorus officiumque virile defendat, neu quid medios intercinat actus, quod non proposito conducat, et haereat apte. Ille bonis faveatque, et consilietur amicis et regat iratos et amet pacare tumentes, ille dapes laudet mensae brevis, ille salubrem justitiam, legesque, et apertis otia portis, ille tegat commissa, Deosque precetur et oret ut redeat miseris, abeat fortuna superbis"; with which passage we may compare Aristotle Poet. c. XVIII, *τὸν χορὸν ἕνα δεῖ ὑπολαβεῖν τῶν ὑποκριτῶν, καὶ μόριον εἶναι τοῦ ὅλου, καὶ συναγωνίζεσθαι μὴ ὥσπερ παρ' Εὐριπίδῃ, ἀλλ' ὥσπερ παρὰ Σοφοκλεῖ.* In Euripides' hands the Chorus in his later plays was to a great extent disconnected from the action of the drama; in fact the various beautiful *stasima* in several of his plays might almost as well be in any other play. The Schol. on Arist. Ach. 442 noticed this, he remarks *Εὐριπίδης εἰσάγει τοὺς χοροὺς οὐ τὰ ἀκόλουθα φθεγγομένους τῇ ὑποθέσει, ἀλλ' ἱστορίας τινὰς ἀπαγγέλλοντας ὡς ἐν ταῖς Φοινίσσαις.* Of all Euripides' extant plays the Chorus is most nearly connected with the action of the play in the Medea. In his late plays, the Choral odes might almost have been

written for any occasion, like stock pieces at a theatre, and closely resembled the *embolima* introduced by Agathon, a poet contemporary with Euripides, who was on friendly terms with him. These *embolima* are mentioned by Aristotle, and were kept ready for all plays, being introduced without regard to the action of the play. Müller sensibly remarks "The special object of the *stasima* is, by reference to higher ideas, to which the contending powers ought to submit, to introduce a sort of equilibrium into the irregularities of the action". He also adds, not indeed without truth "Euripides likes to make his chorus the confidant and accomplice of the person whom he represents as under the influence of passion; the chorus receives his wicked proposals, and even lets itself be bound by an oath not to betray them, so that, however much it may wish to hinder the bad consequences resulting from them, it is no longer capable of doing so". He refers to Hipp. 904, see also Medea 263, 822, and my notes. But if Euripides thus weakened the force (but not the beauty) of the choral odes, he made a novel and most important alteration in the scenes of the play. He introduced messengers, giving long, spirited and graphic accounts of battles, victories, sacrifices and other events in the delineation of which the poet was unrivalled. The descriptive narratives of Euripides are among the finest treasures of Greek poetry, there is no straining after effect, all is natural, vivid, spontaneous; sometimes a torrent of eloquence comes dashing down upon us, the waters flashing in the beams of the noon-day sun; anon the strong current of thought and passion flows deep and dark in cool and shady places. There is no scene in ancient poetry which can compare with the picture of the Bacchantes lying beneath the silver firs in the vale described so beautifully by our poet in v. 1051 sq. of the "Bacchae", stretched on the green sward, with their snakes asleep, themselves worn out with Bacchic enthusiasm, and the mountain air fanning their dishevelled tresses. Again what can compete with the scene in which Medea, after hearing that her deadly presents have been duly presented by her sons to Glauke, breaks forth into that last most touching speech, to my thinking, surpassed by none other found in the extant tragedians. Here the torrent of eloquence and

passion pours down upon us, in all its sublime grandeur; in another powerful speech (v. 714—810) the strong current of thought and passion flows deep and dark. Both these speeches are *beaux idéals* of what a speech from a dishonoured wife, a wronged and slighted mother, a passionate and determined woman, in a word, a tragic heroine, should be. But much as I could say on this subject, in defence of Euripides against the army of scholars and critics who have persistently slighted and disparaged him, I must allow he has faults, serious and grave, and mostly deliberate and wilful. The metres of his later plays want the impressive rhythm and majestic beat of the Aeschylean senarius. He frequently uses the anapaest at the beginning of a verse and sometimes even a tribrach in the fifth foot. All these are innovations, departures from the old senarius, and departures for the worse. Of all his plays, this laxity of metre is perhaps most noticeable in the Orestes. But not only was it in the senarius that Euripides made changes, but also in the metres of the Choral odes. His favourite measure, the Glykonean, was more and more altered about B. C. 424 by the use of resolved syllables. Moreover in the Choral odes the strophic and antistrophic verses in the later plays did not closely correspond, through the resolution of the feet. Euripides also gave admittance to several new words and phrases, mostly taken from the law courts and schools of rhetoric. Such terms his predecessors would never have thought of using as *οὐδὲν ὑγιὲς* Hel. 746; *ὁμόσε χωρεῖν*, Orest. 921 and many other words and phrases. Where in Aeschylus or Sophokles could we find such a passage as Orest. 919 sq.

ὀλιγάκις ἄστυ κἀγορᾶς χραίνων κύκλον,
αὐτουργός. οἵπερ καὶ μόνοι σώζουσι γῆν,
ξυνετὸς δὲ χωρεῖν ὁμόσε τοῖς λόγοις θέλων,
ἀκέραιος, ἀνεπίληπτον ἠσκηκὼς βίον.

On Euripides' style Müller rather flippantly remarks "The style of Euripides in the dialogue cannot be distinguished in any marked manner from the mode of speaking then common in the public assemblies and law courts. The comedian [Aristophanes] calls him a poet of law speeches; conversely, he asserts, it is necessary to speak *'in a spruce Euripidean style'* in the public

exhibitions". In another place however he more truly remarks "In the lyrical passages he uses forms of inflexion, and in the dialogue compound words, which offend against the well-founded analogy of the Greek language; and he is perhaps the first of all the Greek authors who can be charged with this". It is difficult however to be certain on this point on account of the frequent interpolations, errors, and omissions of copyists, and other causes. For instance in the later plays it is now allowed that Euripides used the late forms of the aor. in *-αν*, as *ἔθηκαν* for *ἔθεσαν, καθῆκαν* for *καθεῖσαν*, but in the Medea, one of his earliest plays, the form *παρέδωκαν* for *παρέδοσαν* is found in a choral ode v. 629, where see my note. But in blaming Euripides for these enervations we must not forget that the habits of the age had altered. Sophism and scepticism were rampant. It was fashionable to decry the ancient mythology and religion, it was an accomplishment to chop logic, and quibble and pun on words. Riches, luxury, civilization, all combined to produce an enervating influence on the physical and mental vigour of the age, and Euripides not only faithfully represented the general spirit of his age but also shared in the general enervation. His religious opinions were very different to those of the multitude; his political principles and aspirations utterly opposed to the system in vogue. It is a favourite idea with some, that Euripides was a believer in the old mythes and religion, but, shocked at the immorality attributed to Zeus, Venus, Juno, and other divinities, endeavoured to purify these legends of all that was morally impure. Such an idea I believe to be utterly unfounded, though plausible. Euripides despised the popular religion, and all the more credit is to be given to him on that account; himself the intimate friend of the immortal Sokrates, it is certain that he was instructed by, and entered largely into the religious views of, his friend. Euripides was essentially a free-thinker; like most really great men, he cast aside traditional fetters and creeds, applied himself ardently to the investigation of Truth in its highest and noblest form; and like a novelist, while pourtraying characters and incidents, and depicting the manners of his age, deliberately stands aloof, like a critic and entirely different being, from the religious conceptions of the ancient gods, from

the ideas of guilt conscious or unconscious, and of Nemesis, which still survived in his time. As a politician he was undoubtedly fond of democracy but not of the kind which existed in his age. A conservative republic was his *beau idéal*, as it is of a great statesman in a foreign country at the present time; a conception possible in imagination both then and now, witness Plato's Republic, "Utopia", and other theoretical pictures, but one which I believe to have been perfectly unattainable in ancient times and equally so now. He disliked the demagogues and ranters of the Athenian mob, with Horace he might say "odi profanum vulgus, et arceo"; he uniformly exalts and honours the agriculturalist, his portrait of the husbandman in his much abused Elektra, and his description of the *αὐτουργός* in Orestes 920 sq., are equally true to nature and are the expressions of his own feelings. He regarded the Agricultural party, the Geomoroi or Teleontes of old divisions of the people, as the greatest opponents of the war party, to which he himself was very hostile. He admired them because they had least share in the violence and party rancour of the government and Ekklesia; and it was this turbulent, aggressive spirit of the age, which kept him away from any active part in political affairs. He could not join in the petty struggles of the hour; he shared the lingering enthusiasm for old glory and departed splendour, but he stood alone in his generation, and it is perhaps well that he did so. But we must now proceed to another subject, having sufficiently discussed the changes made in Greek tragedy by the three great Attic tragedians, and having compared their style, innovations, language, and aims at sufficient length.

ESTIMATE OF EURIPIDES.

In discussing the character of Euripides and his place among Greek poets the critic has three courses to choose in which to make his investigations. Two of these are prejudiced, one against our poet, the other in his favour. The last, the most difficult to pursue, the most rational, and the one most likely to command authority, though not to inspire enthusiasm for the poet criticised, or to do *real* justice to his sentiments, feelings,

and writings, is the "aurea mediocritas" of Horace, the cold, impartial line of criticism, the judgment of a work of passion and enthusiasm by the fixed and rigid rules and lines of the science of art, totally regardless of changed times, altered feelings and sentiments, and allowances to be made for a peculiar position. With this latter class of critics, among whom I may venture to name Müller, it is difficult to agree: they are like critics in a picture gallery, who, professing complete impartiality, and believing that if they adhere to certain principles their judgment cannot be wrong, find fault with every picture they see which producing on the whole a pleasing result, violates some minute point, quite unnoticed by most persons who view the picture, while on the other hand they belaud some painting, painted in strict accordance with rules, but undeniably displeasing to the common eye. Still however a critic or historian, to be trustworthy, must be impartial. But surely some allowance should be made for Euripides and his peculiar position, and the times in which he lived. Müller has scarcely granted this indulgence in his otherwise able review of our poet. For my part, I have long ago enrolled myself among the number, small indeed, but, I hope, increasing, of those who, acknowledging that Euripides has faults, contend that he possesses all the attributes of a great tragedian, and like a younger son, is only precluded by the accident of birth from standing at the head of the family. Ranged against us is a whole army of critics led by Schlegel, Macaulay, and Müller, most of whom are animated by feelings of animosity against Euripides, which render it impossible for them to do him justice. Of all his detractors Schlegel appears to be the most violent. With reference to Aristophanes' gibes against our poet he says "In him he has exposed with infinite cleverness and good sense the quibbling sophistry, the rhetorical display, and philosophical cant; the immorality (?) and debauching (?) softness, the excitement of mere animal emotion &c." Now no candid reader of Euripides, who enters upon the study of his author without prejudice, can say that this language is not the language of prejudice. But though we may safely leave Schlegel to indulge his invective against Euripides unanswered, we cannot so deal with Mr. Grote in his criticism upon Euripides in Vol. I.

p. 373 of his History of Greece. There he entirely acquiesces in the remarks of Schlegel in his fourth and fifth lectures in the *Dramatische Vorlesungen*. The great historian and philosopher has passed away from among us, and it would ill beseem any honest writer to criticise or disparage where such criticisms must remain for ever unanswered. Perhaps Mr. Grote's opinion was the result of early prejudice, perhaps he coincided with Schlegel without attempting to verify all his references and deductions. On the merits of Euripides there must be for ever great disparity of opinion; and no scholar, however learned, can succeed in convincing other scholars that *his* views only are correct. "Quot homines, tot opiniones." All critics who have disparaged Euripides have one battle cry, one watchword—Decadence. With blameable presumption they say that Euripides lived and wrote in the decay of Greek dramatic art, and that of course Euripides partook of that decay. But with most inadequate evidence at hand to form any decided opinion about such a subject, as even Mr. Grote in his Preface warns us, surely it is the greatest presumption to lay our finger on one particular period of Greek tragic art,—that of Sophokles is the one chosen by the majority of critics—and say that this was the climax, that anything after this was inferior. What would we think of the idea of a Cherokee Indian two thousand years hence holding forth on the respective merits of Cowper, Milton, Shakspeare, and Byron, or any other English poets, to a class of Indians like himself, criticising, praising, condemning, and saying that such and such a period was the summit of the excellence of English poetry? What could he know of the different classes of readers to be pleased, of the manners of our lower classes, or the fashions and foibles of our aristocracy? And yet English and German critics unite in saying that such and such a period two thousand years ago was the climax of the growth of a great nation's dramatic art, and audaciously and with great temerity, presume to criticise, disparage, and praise. It is true that all criticism is comparative, and we can only judge of ancient Greece, as of other countries, by the remains of her former greatness. That Euripides was not *very popular* in his own time is no proof that he was inferior to his rivals. He opposed the government and

ran counter to many popular ideas, hence his comparative unpopularity. Now before giving an opinion on Euripides as compared with his predecessors I will glance at the changes in Grecian and Athenian affairs. It has been well remarked by a recent writer in the *Westminster Review* that there are two conditions essential for the production of a great and thoroughly national drama. These conditions are 1) a period of great national excitement and activity, or a period following immediately after such activity, 2) an audience capable by their enthusiasm and culture of urging the poet on to attempt the highest excellence in his compositions. Both these conditions existed among the Greeks in a marked degree. They had, since the time of the Trojan War, enjoyed comparatively an almost unceasing repose, but in B. C. 490 it became necessary to defend their lives, property, and country against a Persian invasion. Datis and Artaphernes, two eminent Persians, were placed in command of an army for the invasion of Greece by Darius the king of Persia. They captured Eretria and crossed over to the plain of Marathon, of late notorious on account of the murder of 7 English tourists in May 1870. Here they were defeated by the Athenians and Plataeans alone under the command of Miltiades, and among the combatants was Aeschylus. In B. C. 480 another invasion was made by Xerxes who had become king of the Persians, and Aeschylus fought in the battles of Artemisium, Salamis, and Plataea. Though Aeschylus exhibited his first play in B. C. 500, it was not till B. C. 484 that he gained his first prize, and in B. C. 468, only sixteen years afterwards, he was defeated by Sophokles, who in his turn was defeated by Euripides in B. C. 441. Thus it appears that in the space of only forty years the three great Attic tragedians lived and flourished, from the date of the battles of Salamis and Plataea. After the death of Euripides the Attic drama sank into insignificance, and never rallied again. Here then is the first condition, completely fulfilled. The second is that of a *national* audience, this too was fulfilled. The theatre of Dionysos in Athens was capable of accommodating the whole male population of Athens. Thus the lawgivers of the nation, the national assembly, the jurists, in fact Athens herself, formed the audience of a Greek dramatist. It was not so with

any other nation. England thoroughly fulfilled the first condition, so also but not so completely did Spain, and still less so Germany. All these countries failed in realizing the second condition. Goethe complains that there is no public to receive his works; in Spain the priesthood and the Court checked and coerced the free development of dramatic power, had it not been for this Spain might have surpassed England. So in France, poets were tied down by the jealousies and whims of a highly artificial Court, their audiences were composed of pedants and courtiers, but not of a national population. Italy has produced Dante, but its national spirit has not been stirred in modern times, its audiences did not represent the feelings of the nation. Of all countries England has fulfilled both conditions most completely. The stirring of the national spirit which was caused by the Reformation and the Spanish invasion, roused into vigorous activity the mighty intellects of the nation; the audiences represented to a great degree the national spirit, all London flocked to the theatres. Those soldiers and thinkers who had witnessed and taken part in the stirring scenes of Elizabeth's reign, could fitly appreciate such tragedies as "Othello", whose own careers were reflected in the scenes of blood and struggle there presented to their view. No other nation furnished such an audience as this in modern times. But there was one great difference between the two audiences of England and Athens, and the relation in which the poets and dramatists respectively stood to one another and to their audiences. In Athens there was no low rivalry between man and man, all authors composed their works not with the view of pleasing the stage manager, nor of pandering to the vices of their audience, nor of putting money in their own pockets, but in the hope that each might be adjudged the greatest and the best by the whole body of his fellow-citizens, sitting in solemn judgment upon his composition. In England the case was different. There the composer wrote for pay, he was not honoured like Sophokles by the state, in general his sole aim was to please his audience or the stage manager, he had not the enthusiasm and inspiration to attempt the creation of great works of art. Like most literary men he looked only to the present, no idea of posthumous renown occupied his

mind or stimulated his efforts. This was unavoidable. Athens formed the head, centre, and tail of Attica; London is not England. Still Shakspeare wrote, amid such disadvantage, and next to the Greek drama, the Elizabethan era of English dramatic art is *par excellence* the greatest. Thus we see that these two conditions are absolutely a *sine quá non* in the production of a great national drama. Were it otherwise; if, as many critics maintain, the production of a national drama depended only on the mimetic or imitative instinct inherent in man, it must follow that at some period of their existance every race or nation produced both comedy and tragedy. This is not so. The writer in the *Westminster Review* above referred to well remarks that the Greeks and Hindhus were the only two races that could be said to have produced the drama as a fine art originally and independently of foreign influence. Indeed it is doubtful if the Hindhus "would have composed plays so perfect as their famous 'Sakountala' without contact with the Hellenes". Let us now turn our attention to the position of Euripides towards the times in which he lived and towards his predecessors in dramatic art. I have remarked in p. XVI—VII sup. on this point in noticing the differences between Euripides and his predecessors. Since the time of Aeschylus "a change had come o'er the spirit" of the Athenian mind. Some of those heroes who fought at Marathon and Salamis still remained alive when Euripides was in his zenith. But they stood like old and hoary trunks among youthful saplings. The Athenian of Miltiades' time was totally different from the citizen of Athens at the time of Alkibiades' intrigues and the Syrakusan expedition. Athens had become the centre of science and learning. Anaxagoras there promulgated his doctrines respecting the Sun and Earth and such like matters. Prodikus and Protagoras lectured to eager audiences, Sokrates went about, questioning, proving, refuting, explaining. Sophists taught for money, philosophers analysed ancient beliefs and morals, and explained away on scientific grounds the old legends and mythes. Teachers of rhetoric instructed in all the arts of speaking and reasoning the children of parents who had been content with Homer for their poet and teacher, Zeus and Polytheism for their religion, privation and war for their lot. All these changes

combined to disturb ancient religious beliefs and ethical traditions, and it was next to impossible for the poet of such times to be unaffected by this progress in thought and science. Moreover the popular mind and passions were changed. The Athenian of Euripides' time delighted in the Dikastery with its personal importance and interests, its studied and ringing eloquence, its cases of rhetorical argument and problems and niceties of law. He had a morbid passion for dialectics and rhetorical speeches, for clever and subtile reasoning. Hence a poet who desired to gain praise must pander to a certain extent to these foibles. Moreover Euripides found himself unable to surpass Aeschylus and Sophokles in their treatment of the ancient mythes; they had brought Tragedy in its religious and moral beauty to perfection. Consequently Euripides was obliged to innovate or to reproduce the old models of his predecessors. Several of these innovations *appear* to be for the worse, but are necessary resultants from the poet's position. We must not lose sight of the fact that the Greek tragedians had but a very limited circle from which to choose their plots. The legends or mythes of Herakles, of Iason, of Theseus, of Dionysos, the tales of Troy, of Argos, and of Thebes were in the main the staple of most of the plays of the three great tragedians. This fact shows to some extent the reason for the early decline of the Greek drama. No dramatist before Agathon ever thought of *inventing* stories or plays. Hence after Aeschylus and Sophokles had written their works Euripides found he could not improve upon their treatment of the legends. He then cast aside the religious instinct inherent in Aeschylus' plays, and to some extent tarnished the perfect idealism of Sophokles' style. For his grand moving instinct he chose the quality most highly honoured among the Greeks, that of εὐψυχία, courage of mind and body. He almost entirely disregarded the old principle of Nemesis so prominent in Aeschylus. He took as the basis of all his noble scenes and characters the quality of εὐψυχία, γενναιότης, "death before dishonour". Of this latter principle we have noble examples in Makaria in the Herakleidae, in Iphigeneia in the last scenes of her death at Aulis, in Menoikeus, Kreon's son in the Phoenissae. All this corresponded to the spirit of the age. The Stoic phi-

losophy was even then taking root in Athens, the theory of *καρτερία* (respecting which word see my note on Med. 708) was gradually developing itself. This virtue of *εὐψυχία* is well developed in Medea, the wronged and injured wife of Iason. It is singular that though Euripides was, as far as any poet could be, the mouthpiece of the spirit of his age, and though he was the most read, quoted, and admired of the Attic tragedians in after times and in the middle ages, he was not popular at Athens in his own time. Perhaps his intimacy with Sokrates, his incredulity with respect to the ancient polytheism, his advanced theories and notions, far beyond, in some cases, the spirit of his age, and the influence of Aristophanes' raillery and dislike to him upon public opinion, may help to account for this. And here we come upon a difficult problem,—the cause of Aristophanes' enmity. The most probable reason, in my opinion, is that Sokrates and Euripides helped to effect the failure of Aristophanes' pet comedy, the Clouds, about which he was particularly annoyed. Hence the reason of his persistent and unremitting hostility to Euripides and Sokrates, not so much because he disapproved of their views and principles, or through any regard for virtue, but simply because they had once thwarted him in the success of the Clouds. Hence not only is his language to be regarded in the light of a caricature, but even of prejudice, and no reliance whatever can be placed upon his gibes against Euripides' immoral life, his misogynism, or his being a bad citizen. And in truth it ill becomes such a writer and man as Aristophanes to judge other men. Moreover it is a most important fact that Sokrates as well as Euripides was attacked with equal vehemence by Aristophanes. Now it is clear that the accusations against Sokrates were malevolent and groundless, consequently so must have been the charges against Euripides. For certainly the wise and just Sokrates would never have had Euripides as his friend if he were the man Aristophanes has painted. Still less would Sokrates have gone to the theatre whenever Euripides exhibited as we are told by Aelian (Var. Hist. II, 13) he did. The accusation of profligacy against Euripides is thus refuted and his character stands in striking contrast to that of Sophokles, whom even Bulwer describes as "in private life a profligate, in public life a shuffler and a trimmer if not absolutely a renegade. It was perhaps the very laxity of his principles which made him thought so agreeable a fellow". There are also allegations against Euripides of being a misogynist, a bad citizen, an atheist, as well as that the tendency of his plays was immoral. Now as to his alleged misogynism, no one who reads his plays carefully can deny that he disliked women, but he disliked them, not as women, the natural partners and associates of man, but as persons with base and evil minds, persons whose profligacy was shameful, whose daring was great, whose ability to plot and intrigue for mischief was unequalled. The last quality remains to some extent in the race to the present day, as we see in the use of women as spies &c. by Russia, and in the existence of such creatures as Lola Montes. It is however most worthy of remark, that with the exception of Sophokles, Euripides alone of Greek poets after Homer devoted his genius to the study of female character. It is strange that so vilified a poet should have been the one (in a *pro-satyric* play too) to have given us the picture of Alkestis, the only real example of genuine conjugal affection on the Greek stage. That there are many passages in our poet manifesting a very violent feeling against women, and a feeling too that springs from the heart, is certain; but this feeling was not the feeling of a wretched cantankerous misanthrope, but of an earnest thinker and inquirer into human nature, who mourned at the depravity and vice of the women of his day. As the writer in the *Westminster Review* well remarks, Aristophanes, himself most hostile to Athenian women, describes Euripides as a foe to women, "apparently because he thought fit to treat them, not as automata, but as active, passionate, and powerful agents in the play of human life". But under his apparent misogynism Euripides concealed his design of endeavouring to shame women from their evil courses, and exalt them in the social scale. Greek ladies were very differently situated from what most women of the present day are. Both at Athens and Rome in ancient times women were looked upon as an inferior race, and this feeling became more pronounced towards the close of the grandeur of both countries' history. Hence they received little or no education.

Their one sole aim and object in eating, drinking, dressing, sleeping, in a word in living, was to secure a husband, and such a state of things exists, I fancy, to some extent even to the present day. Indeed one might almost say that the greater part of the female race spend half their life in trying to secure a husband, and the other half in trying to get rid of him. When they got a husband they were expected to look up to him and to him alone (Medea v. 247), to obey all his commands, and to remain within the house during his absence. Naturally this forced confinement and privacy tended to encourage intrigues and clandestine meetings &c., but even Aristophanes bears witness that women could not act as before in consequence of Euripides' compositions, Thesm. 395 sq. It would be too much here to enter into an elaborate analysis of our poet's feelings and sentiments and to quote passages to illustrate his character. It must be sufficient to say that he was passionately fond of children, though in Med. 1090 sq. he considers that it is better not to have children; and that though not an atheist he despised the popular religion. Most critics assert that he accepted indeed popular beliefs but endeavoured to purify them of all that was morally bad; that he and his great master Sokrates aimed at elevating the popular views on many ethical and religious subjects. But they were before their age, and this fact to some extent justifies Aristophanes in reproaching Euripides with anticipating the Athenians in the break-up of their ideas upon religious and other subjects. Müller remarks "He could not bring his philosophical convictions with regard to the nature of God into harmony with the contents of these legends [i.e. the mythical traditions selected as her subjects by the tragic muse], nor could he pass over in silence their incongruities. Hence it is that he is driven to the strange necessity of carrying on a sort of polemical discussion with the very materials and subjects of which he had to treat. He does this in two ways; sometimes he rejects as false those mythical narratives which are opposed to purer conceptions about the gods; at other times, he admits the legends as true, but endeavours to give a base or contemptible appearance to characters and actions which they have represented as great and noble." Euripides also manifested a

violent dislike to heralds. He regarded them as proud and overbearing, and as ministers of tyrants. He everywhere shows them in a hateful light and in Fragm. Incert. 1001 (p. 532 Nauck) he says *ἀεί ποτ' ἐστὶ σπέρμα κηρύκων λάλον*, quoted by the Schol. on Orest. 883. He ridiculed the pretensions of soothsayers to wisdom, and always inveighed violently against them, nowhere more bitterly than in Hel. 744 sq., which may be accounted for by the fact that like Aristophanes he regarded them as dangerous tools in the hands of the war-party, and also because as the Helena was brought out B. C. 412 these invectives were aimed at the soothsayers who according to Aristophanes and Thukydides had urged the Athenians to undertake the ill-fated Syrakusan expedition. In his general contempt for the art of divination and its professors Euripides stands in strong contrast to Sophokles, who always manifests a great reverence for the predictions of soothsayers, and only indulges in one hit at them, —Antig. 1055. Euripides has been accused of being a supporter of the Peloponnesian War and the expedition to Syrakuse. It would be impossible to enter into a discussion of this question here, but I will just refer to one passage which, I think, will disprove the assertion—Suppl. 479—93. On this matter he agreed with Aristophanes, and so far from approving of the Syrakusan expedition, cordially opposed it and has a passage in the Helena (which was brought out B. C. 412) v. 1151—57, which proves this. Moreover Euripides detested demagogues, and Kleon, at one time the greatest demagogue at Athens, was also the leader of the war-party and the principal agent in the banishment of Anaxagoras from Athens. Euripides was also very bitter against the Spartans, whose national character he disliked, but this is no proof that he wished to continue the war against them. There are many Englishmen who dislike the Americans, but who would avoid a war with them on almost any terms. I have already maintained that Euripides was no atheist. He was a moral free-thinker, and as the tendency of all free-thinking is to make men search for themselves and cast aside traditionary beliefs, so it was with Euripides. He was not a sophist, though confounded by many with that class (with all deference to Mr. Grote I use the word *class*) of philosophers, in

fact he condemns their rationalism both in the Medea and Hippolytus. As to his contempt for the popular religion it would be most unfair to call him an Atheist on that account. I have also remarked upon this point in p. XVI sup. Rather does he deserve praise for being more enlightened than the majority of his countrymen. It is a singular fact however that in the last play extant written by Eurip. (and one written too in Makedonia at the court of Archelaus at Pella) the Bacchae, he appears, to use Müller's words, "converted into a positive believer, or, in other words, convinced that religion should not be exposed to the subtleties of reasoning." In this play he appears to give up his former views, considers his contempt for the ancient gods wicked, and returns to the bosom of orthodoxy. Probably his residence in Makedonia, away from Sophists and the city air, and the coolness of old age may have helped to bring about this reaction. I think I have now sufficiently examined the charges of misogynism, immorality, and atheism brought against Euripides, so let us now consider what has been said in his favour. If he was not popular in his own time, he was more so than either Aeschylus or Sophokles, in the declining and middle ages. A greater number of his plays and fragments have been preserved than those of any other tragedian. Aeschylus was the huge, colossal, Titanic product of an almost fabulous age, he was a true type of the rough, hardy, honest Athenian of Marathon, a patriot with one idea, (although Aeschylus is undoubtedly more *Hellenic* than either of his successors) and closely resembles the Roman Cato. Sophokles was the cold, pure and perfect ideal; Euripides "the human, with his droppings of warm tears", was in the same contrast to Sophokles as a man with natural imperfections is to an exquisitely beautiful but lifeless statue. Euripides in tragedy, like Livy the Latin historian in prose, was pre-eminently a poet of the feelings, particularly of the *softer sensibilities*. In the middle ages it was not Aeschylus and Aristophanes who were read and admired, but Euripides and Menander. Both were human poets, poets of everyday life. With the single exception of Homer, Euripides is *the most natural* of all the Greek poets. A single

instance of Euripides' popularity must suffice. Several Athenians who were captured after the disastrous end of the Syrakusan expedition, saved their lives and eventually regained their liberty by reciting such passages of our poet as they could remember. This story has been immortalized by Mr. Browning in his new poem "Balaustion's Adventure", which will be a standing monument to the fame of Euripides. Again Sokrates' admiration and friendship for Euripides must not be lost sight of. But most of all must we value the opinion of the great Stagyrite, Aristotle, who in Poet. XXV says *ὁ Εὐριπίδης, εἰ καὶ τὰ ἄλλα μὴ εὖ οἰκονομεῖ, ἀλλὰ τραγικώτατός γε τῶν ποιητῶν φαίνεται.* Plutarch. Mor. T. p. 373 considers that the quality of *σοφίαν* is to be attributed to Euripides, that of *λογιότητα* to Sophokles. In one point only perhaps do all the three tragedians agree, and that is that while they mention and seem to believe in many immoralities when speaking of the divinities in general, with one accord they appear to agree in representing the supreme Godhead in the abstract as a holy and divine, blameless and pure, conception. This has been well remarked by Hermann in his Dissertatio de Aeschyli Prometheo Soluto (Opuscula, vol. IV, p. 256): "Immo illud admirari oportet, quod quum de singulis Diis indignissima quaeque crederent, tamen ubi sine certo nomine Deum dicebant, immunem ab omni vitio, summâque sanctitate praeditum intelligebant." We must not overlook the words of Cicero Tusc. Disp. II, 10. §. 23, "Veniat Aeschylus, non poeta solum, sed etiam Pythagoreus. Sic enim accepimus. Quo modo fert apud eum Prometheus dolorem, quem excepit ob furtum Lemnium, *unde ignis cluet mortalibus clam divisus; eum doctu' Prometheus clepsisse dolo, poenasque Jovi fato expendisse supremo.*" The dictum of Macaulay that "the business of the dramatist is to keep himself out of sight, and to let nothing appear but his characters. As soon as he attracts notice to his personal feelings, the illusion is broken" is, in the main, true, and his succeeding remarks on the Greek Drama and the Tragedians, though lengthy, are worth quoting. He says "But this species of egotism, though fatal to the drama is the inspiration of the ode. It is the part of the lyric poet to abandon

himself, without reserve, to his own emotions. Between these hostile elements many great men have endeavoured to effect an amalgamation, but never with complete success. The Greek Drama—sprang from the Ode. The dialogue was engrafted on the Chorus, and naturally partook of its character. The genius of the greatest of the Athenian dramatists co-operated with the circumstances under which tragedy made its first appearance. Aeschylus was, head and heart, a lyric poet. In his time, the Greeks had far more intercourse with the East than in the days of Homer; and they had not yet acquired that immense superiority in war, in science, and in the arts, which, in the following generation, led them to treat the Asiatics with contempt. From the narrative of Herodotus it should seem that they still looked up, with the veneration of disciples, to Egypt and Assyria. At this period, accordingly, it was natural that the literature of Greece should be tinctured with the Oriental style. And that style, we think, is discernible in the works of Pindar and Aeschylus. The latter often reminds us of the Hebrew writers. The book of Job, indeed, in conduct and diction, bears a considerable resemblance to some of his dramas. Considered as plays, his works are absurd; considered as choruses, they are above all praise. If for instance, we examine the address of Klytaemnestra to Agamemnon on his return, or the description of the seven Argive chiefs, by the principles of dramatic writing, we shall instantly condemn them as monstrous. But if we forget the characters, and think only of the poetry, we shall admit that it has never been surpassed in energy and magnificence. Sophokles made the Greek drama as dramatic as was consistent with its original form. His portraits of men have a sort of similarity; but it is the similarity, not of a painting but of a bas-relief. It suggests a resemblance, but it does not produce an illusion. Euripides attempted to carry the reform further. But it was a task beyond his powers, perhaps beyond any powers. Instead of correcting what was bad, he destroyed what was excellent. He substituted crutches for stilts, bad sermons for good odes." Macaulay also flippantly adds that the caresses which Milton's admiration for Euripides led him to bestow on "sad Elektra's

poet" sometimes reminded him of the beautiful Queen of Fairy-Land kissing the long ears of Bottom. Truly, a beautiful comparison and estimate, and, it is to be hoped, original. And here, once for all, I protest warmly against the sneering and disparaging tone which such a really great critic and historian assumes towards Euripides. Such expression of animosity is not only unseemly in a professed critic, but it is taking too much on himself for Macaulay to set himself up as a judge of the compositions and sentiments of a poet of a country at once the cradle, home, and grave of ancient literature and art. When the late lamented K. O. Müller (himself a perfect scholar, and, though no admirer of Euripides, at least, I believe, an honest and candid critic) published his Eumenides of Aeschylus in 1833, it was sharply attacked by the great Hermann. Müller in his Preface to the Eumenides anticipates this, and well remarks "But I must enter my most decided protest beforehand against Hermann's setting me right before the public with a dictatorial sentence, like a judge who has been asked his opinion, before he has convinced us that in the slightest degree he clearly conceives the connexion of thought of the plan of one tragedy of Aeschylus, or even of any one work of ancient poetry—a conception to the attainment of which, in our opinion, the efforts of philology at the present day ought chiefly to be directed" (Life of Müller by Dr. Donaldson). Undoubtedly it is the nature of man to follow a cuckoo cry; critics and scholars will, to save themselves the trouble of thought and research, join in a chorus of animadversion. But there are some who boldly place themselves apart from their compeers, form their own judgment, and abide by it. I do not for a moment wish to deny that Euripides has faults or to condemn everyone who differs from me on such a nice point as this. But it is not fair to follow the dictum of one or two great scholars. Schlegel was undoubtedly an able critic, but "humanum est errare". Moreover scholars, I think, of all men, are most tenacious of their own views. Hermann, as we have seen above, erred, and in his error was followed by most of his disciples. In taking such a pronounced view of Euripides' merits and position I can scarcely fail to offend many, but I

ask any student, truth-seeking and unbiassed, to study Euripides quietly, not reading as if for a race, but pondering and weighing, and then answer if he coincides in Schlegel's estimate of his works. I am glad to find Mr. Paley, whose utterances carry with them the weight of authority, pronouncing, though I think rather timidly, against the sweeping assertions of immorality and other charges brought against Euripides. Perhaps we may put Euripides' merits in a clearer light by comparison. The Aeschylus of tragedy is in many respects similar to the Phidias of sculpture. Phidias was intent upon the general aspect and perfect fidelity of his statue, without any very strong regard for beauty. Sophokles in like manner may be compared with Praxiteles, who, neglecting or not caring to produce a great effect, strove rather after perfect beauty. Euripides finds a parallel in Lysippus, who unable to surpass the grandeur of Phidias or the perfect beauty of Praxiteles, devoted himself to develop other subordinate beauties, partially held in solution in the work of Praxiteles. Again, in painting, the two parallels are Aeschylus and Giotto Romano. Giotto, like his parallels Phidias and Aeschylus, was intent upon expressing his subjects forcibly and with no thought but majesty. Raphael advanced a step further and like Sophokles and Praxiteles combined strength and beauty. Lastly Correggio the counterpart of Euripides on his coming finds all the work done. He can only develop subordinate beauties. To use the words of the writer in the *Westminster Review* "The Christian mythus has been adequately set forth by his predecessors. He is driven to become the thaumaturgist of chiaroscuro, the audacious violator of unity in composition, the supreme painter of erotic paradise." In architecture the style of Aeschylus is like the rugged and sublime Norman architecture, that of Sophokles resemble the more pointed and refined style, while Euripides' style is highly decorated, florid and extravagant. In conclusion I will quote Hermann's review of the three great Attic tragedians in his preface to Hek. p. XIV, "Stupent omnes Aeschyli vim et magnitudinem et grandiloquentiam, aliquando illam subtumidam; cuius Martius incessus animis legentium robor, violenti impetus metum et horrorem inspirant. Admiramur decoram

gravitatem Sophoclis, suavi aequabilitate temperatam, quae neque exuberat aut effraenata ruit, neque remittit, aut desiderari nervos patitur, sed ubique nitida est, elegans, polita—Euripidis versatile et diversissimis argumentis aptum ingenium memini ante multos annos Goethium in sermone quodam, quum ego Aeschylum et Sophoclem anteferrem, multa cum laude praedicare. Manebit merito haec laus Euripidi, etiam si non ejus sit solius propria. Certe, ut Sophocleae quas habemus fabulae inter se similiores sint, at in totidem Aeschyleis admirabilis est inventionis, morum, animi affectionum tum in diverbiis tum in canticis varietas et dissimilitudo. Euripidi, quamvis eximia praedito indole, tamen a natura neque Sophoclis illa moderata gravitas, neque Aeschyli insita erat divina vis atque elatio. Itaque in molliores sensus quam in vehementes animi motus proclivior, mores hominum, ut Aristotelis verbis utar, magis quales sunt, quam quales esse debent, imitando expressit, isque etiam orationis color est."

THE MEDEA.

The Medea was acted in B. C. 431, the year after the commencement of the Peloponnesian War, in the archonship of Pythodoros, Ol. 87. 2. With it comprising the tetralogy were the Philoktetes, and Dictys with the Theristae as a satyric drama. Though the earliest but one of our poet's extant plays, it is far superior to any of the later plays. It was much read in the middle ages, though not so much as the Phoenissae, Orestes, or Hekuba. Almost every existing manuscript of Euripides contains this play. And with respect to the origin of our present MSS. I agree with Kirchhoff who considers that all the extant plays and scholia of Euripides are derived from an archetypus containing the recension of some grammarian of unknown date, probably of the ninth or tenth century. From this archetypus it appears that two classes of MSS. were transcribed, one class containing all the plays of the archetypus, another containing only seven (or, as Kirchhoff thinks, nine) selected plays, selected by Byzantine grammarians, for general reading in schools, because as the

study of Greek literature was going down at Byzantium, it was desirable to reduce the number of plays read. Hence it is that we have only seven plays of Aeschylus and seven of Sophokles preserved, while we have eighteen of Euripides, which clearly goes to prove that Euripides was the most popular poet. Of Euripides the seven selected were the Hek. Orest. Phœn. Med. Hipp. Alk. Andr. Probably also the same number of Aristophanes' plays was selected, perhaps those found in the Ven. MS. viz. Nubes, Ranae, Aves, Pax, Vesp., Plutus, Equit. The plays selected were generally ones considered most suitable for scholastic purposes, without any regard to their chronology. Numerous worthless MSS. of these plays were written, and the genuine and ancient scholia were augmented with useless and nonsensical additions and remarks by the late Byzantine grammarians. At a later period, even the seven plays were found to be too many, and finally three of each author were selected, of Aeschylus the Prom., Theb., and Pers.; of Sophokles the Ajax, Elekt., and Oed. Rex; of Euripides the Hek., Orest., and Phœn.; of Arist. the Plut., Nub., and Ranae. This will account for the great majority of late MSS. containing only these three plays of each poet. The Medea is contained in most of the best MSS. but not in the most valuable of all, a MS. in the library of St. Mark, Venice. Our play however is found in Cod. Vat. Elmsley's Rom. A; in Cod. Havn., and in Cod. Par. which are all of the first importance. But the MSS. are not the only evidences for the text. The Medea is well supplied with scholia, many of which are ancient and valuable and it frequently happens that either in the lemma of the scholion or in the note itself the true reading is preserved where MSS. are at fault. Besides these helps we have the Aldine edition published at Venice A. D. 1503, and a still earlier edition that of J. Lascaris brought out at Florence in the year 1496, containing the Medea, Hippolytus, Alkestis, and Andromache, respecting which Porson (Pref. to Med. ed. I, 1801) says "hanc editionem, cum et rarissima sit, et impenso pretio veneat, summa cum religione, ne dicam superstitione, contuli." Another aid by no means useless is to be found in the drama of the Christus Patiens, falsely attributed to Gregory

Nazianzenus, which consists of verses taken from Euripides' plays, chiefly the Troades, Medea, Bacchae, and Pseudo-Rhesus, patched up together with few changes. We will now proceed to discuss the merits of the play itself. It is free from the faults observable in most of the other plays of Euripides, viz. the want of connection between the choral odes and the action of the play, the resolution of the feet in the strophes and antistrophes, the laxity of the metre of the senarius, the needless introduction of the *deus ex machinâ*, and the involved plots of other plays. As it is one of the earliest so assuredly it is by far the best of all Euripides' extant plays. It is equal to the *chef d'œuvre* of Sophokles or Aeschylus, and not even the greatest detractors of Euripides could fail to see its beauty. Schlegel however who cannot resist the temptation of a hit at Euripides, says with reference to the scene between Aegeus and Medea beginning at v. 663, "that nothing but complaisance to Athenian antiquity could have persuaded him to interpolate his poem with this frigid scene." One remarkable thing in the Medea is the large number of verses repeated. Dindorf has enclosed these in brackets in places where they are repeated and so do most other critics. Klotz alone persistently defends them. It is not unlikely that a *second* edition of the play existed, and these verses may have been added by Euripides or by his son, a not improbable hypothesis, or they may be due to the recensions and interpolations of the Byzantine grammarians. The Medea and Hippolytus are the masterpieces of Euripides, in each the passion of one individual is the mainspring of the drama. Neither Shakspeare's "Othello" nor Goethe's "Faust" has a more complete internal motive, or external harmony of form. Apart from all ideas of Nemesis, separated from all antecedents of ancestral crime and retribution, Phaedra and Medea work out the fates in store for them by their violent passions and self-willed dispositions. Phaedra loves Hippolytus, the Paladin of ancient chastity, the cold and pure follower of the huntress Diana. Hippolytus coldly declines her advances, rejects her proffered love, and leaves her. She dies by her own hand, and leaves a letter accusing Hippolytus of a design upon her virtue.

Theseus at this moment returns, finds his wife still hanging, reads the letter, upbraids Hippolytus, curses, and banishes him. Hippolytus protests, but in vain, and finally leaves his father's presence, and prepares for his final departure. How beautiful the following farewell [v. 1092—1101],

> *ὦ φιλτάτη μοι δαιμόνων Λητοῦς κόρη,*
> *σύνθακε, συγκύναγε, φευξόμεσθα δὴ*
> *κλεινὰς Ἀθήνας. ἀλλὰ χαίρετ', ὦ πόλις*
> *καὶ γαῖ' Ἐρεχθέως· ὦ πέδον Τροιζήνιον,*
> *ὡς ἐγκαθηβᾶν πόλλ' ἔχεις εὐδαίμονα,*
> *χαῖρ'· ὕστατον γάρ σ' εἰσορῶν προσφθέγγομαι.*
> *ἴτ', ὦ νέοι μοι τῆσδε γῆς ὁμήλικες.*
> *προσείπαθ' ἡμᾶς καὶ προπέμψατε χθονός·*
> *ὡς οὔποτ' ἄλλον ἄνδρα σωφρονέστερον*
> *ὄψεσθε, κεἰ μὴ ταῦτ' ἐμῷ δοκεῖ πατρί.*

Soon a messenger comes in and announces the dreadful calamity that has befallen Hippolytus. The miserable and ill-fated hunter is now brought in wounded and bleeding to death, when Artemis appears. She reconciles the father and son, Hippolytus dies slowly in the arms of Theseus, and the play ends. The appearance of the goddess rather as a lady of glorious power than as a divine person, her hatred to Aphrodite, and the concluding words of her address to Hippolytus and his father, all tend to close in a fitting manner one of the finest of ancient dramas. Not so would the religious, destiny-believing Aeschylus, or the ideal moralist Sophokles, have wound up the action of the play. But neither would have drawn a more touching scene. When we turn to the "Medea", we stand upon different ground. Medea daughter of Aeetes and Eidyia, and descended from Helios, lived in the far-off land of Aea (identified with Kolchis by the later Greeks). Thither came Iason and the Argonauts, demanding of Aeetes the golden fleece. Medea by her magic arts procured for them the fleece, and went off with Iason. They were married, had two children and were living in Korinth when the play opens. From the opening verses to the end of the play Medea is the one prominent figure. All the other characters are minor satellites revolving each in his own circle round the great central object. The play opens with the appearance of Medea's nurse, and after some conversation with the *Χόρος*, Medea is entreated to come out of her house. At the request of the Chorus she does so. Pale, outwardly cold, and terrible, she stands before them. In tones calm at first but warming into passionate earnestness she bewails her lot, indulges in some very appropriate remarks on the general unhappiness to which women are born, and winds up by requesting the Chorus to keep silence about her plans, a request to which the Chorus, rather improperly I think, accedes. Then Kreon enters, announces the decree of banishment, and orders her to be gone. She intercedes for a day and obtains her request. After Kreon leaves the stage, she tells the Chorus her plans and intentions, after which the *Χόρος* is a beautiful ode laments the perversion of justice and Medea's unhappy lot. Iason now enters and offers Medea assistance in her exile. In a passionate and fiery speech, every line of which betrays the burning feelings of a dishonoured wife, she accuses Iason of ingratitude and faithlessness, to which charges he answers in a sophistical speech, full of clever subtleties. She scorns his assistance and bids him depart. Then comes a choral ode of the mischief of immoderate passion, and the charms of peaceful affection, winding up with a denunciation of persons like Iason, whose nature it is "not to honour their friends by opening to them the pure recesses of their minds". Byron in his "Hours of Idleness" has beautifully paraphrased this ode. From his version I venture to quote the following verses—

(1) But if affection gently thrills
The soul by purer dreams possessed
The pleasing balm of mortal ills
In love can soothe the aching breast.

(2) If thus thou comest in disguise
Fair Venus, from thy native heaven
What heart, unfeeling, would despise
The sweetest boon the gods have given.

(3) But never from thy golden bow
May I beneath the shaft expire
Whose creeping venom, slow and sure
Awakes an all-consuming fire.

(4) Ye racking doubts, ye jealous fears
With others wage internal war
Repentance, source of future tears
From me be ever distant far.

(5) May no distracting thoughts destroy
The holy calm of sacred love
May all the hours be winged with joy
Which hover faithful hearts above.

(6) Fair Venus on thy myrtle shrine
May I with some fond lover sigh
Whose heart may mingle pure with mine
With me to live, with me to die.

(7) My native soil, beloved before
Now dearer as my peaceful home
Ne'er may I quit thy rocky shore
A hapless banished wretch to roam.

(8) This very day, this very hour
May I resign this fleeting breath
Nor quit my silent humble bower
A doom to me far worse than death.

(9) Have I not heard the exile's sigh
And seen the exile's silent tear
Through distant climes condemned to fly
A pensive weary wanderer here.

(10) Ah hapless dame no sire bewails
No friend thy wretched fate deplores
No kindred voice with rapture hails
Thy steps within a stranger's doors.

(11) Perish the fiend whose iron heart
To fair affection's truth unknown
Bids her he fondly loved depart
Unpitied, helpless, and alone.

(12) Who ne'er unlocks with silver key
The milder treasures of his soul
May such a friend be far from me
And ocean's storms between us roll.

After this Aegeus appears on the stage, and holds a lengthened conversation with Medea in which he informs her of his reason

for coming to Korinth, and she in turn tells him of her husband's conduct. She then entreats him to have compassion on her, and afford her a refuge at Athens when she shall leave Korinth, promising that he shall have children born him if he consents. Influenced as he says both by her promises and through fear of offending the gods by refusing shelter to a suppliant, he consents. She binds him by a powerful oath, and then bids him depart. Then follows a revelation of all her plans and hopes for the destruction of Kreon and Glauke, ending with a confession of her error in leaving her father's home to follow Iason, and expressing her determination to punish him and his new bride. This is succeeded by one of the most beautiful choral odes penned by Euripides. The Chorus begin by expatiating on the valour, wisdom, and greatness of the Athenians, a subject intimately connected with the action of the play, since Aegeus, Medea's *πύργος ἀσφαλής*, was king of Athens. The Chorus then glide into expressions of wonder as to how "the city of sacred streams" can receive Medea, the murderess and unholy woman. They entreat her to consider anew her design, and not to slay her children, asking how can she ever be bold enough to go about such a deed with such unfeeling disposition, and wondering whether she will be able, when her children fall in supplication at her feet, to slay them with her own hand. After this Iason enters, having been summoned by one of Medea's attendants, and requests to know her pleasure. She begs forgiveness for her former language and conduct and promises to be better for the future. Iason approves of the change, and adopts all her views unsuspectingly. She asks him to request of Glauke that she will entreat Kreon to allow Medea's two children to remain in Korinth. He promises to do so, and she then sends off some presents (secretly smeared with phosphorus) to Glauke, to aid Iason's request. The Chorus, hitherto weakly silent upon Medea's atrocious plans, now bewail the fate of the children, of Glauke, and the unhappy state of Iason, closing with a lament for Medea and the grief that she will experience when she slays her children. Enter the *Παιδ.* announcing that Medea's children have been reprieved from banishment, also

that the bride has received her presents. At this Medea weeps but presently dries her tears, and breaks forth into that last speech of hers, the triumph of Euripidean pathos, the *chef d'œuvre* of "the most tragic of all the poets" v. 1019—1080. She commences by addressing her children a long farewell. *They* have a city and home, but *she* must go in exile to another land, before she could have greeted their brides, and seen them happy. In vain did she bring forth children, in vain did she suffer the pangs of childbirth. And yet at one time she had hopes that they would cherish her in old age, and when dead decently compose her limbs. Why do her children look so at her? She has no resolution, she cannot kill them. She will take them with her, why should she render herself wretched by grieving their father. And yet she must not be an object of ridicule. She must be brave. To think of her speaking or even thinking soft words. No, her children shall go within the house, "and he who may not be present at my solemn sacrifice—let him see to it. My hand shall not falter." Yet let her spare her sons, and take them into exile. No, by all the gods of Hades this shall never be. "My children shall not be insulted by their enemies. Die they must, and so I who bore them, will also slay them. Even now Glauke is perishing, that I know. But since I must go a dreary journey, and intend to send my children on a still more dreary one, I wish to embrace my sons." This she does, and finally concludes her pathetic monologue, which is succeeded by the Chorus, who indulge in several sententious reflections, and consider for certain reasons adduced that childless persons are the best off. A messenger here announces Glauke's death and details the manner of her destruction. Medea then goes to slaughter her children, and the Chorus invoke the gods to stop her, and lament the fury of her mind. After this the voices of the children are heard inside, imploring help. The Chorus discuss whether they will go to their help, and relate the story of Ino and the destruction of her and her offspring. Iason now comes on the stage seeking to protect his children, and essays to get into the house. Medea appears, warns him off, and then follow mutual recriminations.

Medea foretells Iason's death and the play ends. Medea is not what we call an unprincipled woman, she is a real heroine. From her first appearance till her departure in her aerial car to Aegeus at Athens she is thoroughly heroic, there is nothing base or contemptible about her. Our sympathies are enlisted with consummate skill for the abandoned and forlorn young wife, the girl who left all she held dear upon earth, who even committed crimes of almost unparalleled magnitude, for the sake of her beloved Iason. Here she is left in a distant country by her faithless husband, with two young children, the sole pledges of their mutual love. She is ordered to depart and leave the country, her husband comes, coldly tells her she deserves all her misery, speciously glosses over his own conduct, his betrayal and abandonment of one whose natural protector he was, and winds up by offering her assistance. Her strength of mind and resolution, her determination to do all and suffer all if only she can avenge herself of her enemies, is thoroughly tragical and Euripidean. In his delineations of such characters as Medea, Phaedra, Agaue in the Bacchae and others Euripides is particularly happy. He is more on his own ground than either of the other tragedians. Longinus De Sublim. XV remarks, *ἔστι μὲν οὖν φιλοπονώτατος ὁ Εὐριπίδης δύο ταυτὶ πάθη, μανίας τε καὶ ἔρωτας, ἐκτραγῳδῆσαι, κἀν τούτοις, ὡς οὐκ οἶδ' εἴ τις ἕτερος ἐπιτυχέστατος.* When we turn to Iason we meet with an entirely different character. Euripides has here sketched a type of the average Athenian of his day, and there is nothing more remarkable about Euripides than his fondness for national character-painting *en masse*. Thus we must not credit Euripides with Iason's sentiments or disposition. Undoubtedly every great poet and novelist sketches in some one of his characters or writings his own self, but as a rule, it is the Chorus which speaks Euripides' sentiments and not the actors, except such *beaux idéals* as Theseus. Iason is a real villain, a plotter and cold hearted wretch glossed and varnished with a surface coat of sophistical tongue-arguments, base and spurious like counterfeit coin. He forgets all Medea's crimes and love for him. We must remark the irony (*εἰρωνεία*) in the treatment of Iason's character. The Greek

poets could not produce an unknown conclusion to their plays, or a surprise, so they used a fine power of thought, and made the speaker assume an entirely different idea of affairs to what was the reality. In Medea see v. 901 sq. especially v. 914—21. This subtlety of thought must have been very pleasing to Athenians. A similar irony is observable to some extent in Sophokles. This irony in Euripides has been remarked by Ribbeck, and in Sophokles by Wunder and others. As the writer in the *Westminster Review* ably remarks "He only wishes to be rid of the fell woman and to live a peaceful life with innocent home-keeping folk. But on one thing Iason has not reckoned—on the awful fury of his old love, he forgets how she wrought by magic and by poison in his need, and how in her own need she may do things terrible and strange. In the same way we often think that we will lightly leave some ancient, strong, habitual sin, of old time passionately cherished, of late grown burdensome, but not so easily may the new pure life be won. Between our souls and it there stands the fury of the past." The nurse and Paedagogue are only secondary characters, both are full of anxious, praiseworthy solicitude for their charges, both are slaves, but "the calamities of their masters are a source of grief to them also." Euripides generally speaks well of the slave. He looked upon him as a man, and endeavoured to elevate and better his social status. Kreon is also only a secondary character. He is a tyrant, in the strictly Greek sense of the word, but is not overbearing. He listens to Medea's entreaties, is short, sharp, and abrupt in his manner, but resolute, upright, and not incapable of kind feeling. Aegeus is one of the principal characters. He is to Medea the *πύργος ἀσφαλὴς* hoped for in v. 389. He is not warm in Medea's favour, she must come herself to Athens, he will not take her from Korinth. He is selfish, guided only by interested motives, but still he is not bad. There is a wide difference between the characters of the Athenian Aegeus and the Spartan Menelaus as sketched by Euripides in the Medea and Orestes. The play could scarcely be managed without the presence of Aegeus or some such character, hence Schlegel's objection to his introduction and the

scene between him and Medea v. 663 sq. is of little weight. This play with the Alkestis and Supplices are the only Greek tragedies in which children speak. In our play the two parts of the children (v. 1271—72, 1277—78) might be given to one and the same actor, and it is very remarkable that these very plays, the Medea and Alkestis, are the only two plays of Euripides in which a third actor is not required for the representation of the adult characters. The plans and devices by which a fourth actor is dispensed with in most of the other plays, are in these used to exclude the *third* actor. The whole plot of the play is admirably worked up, and in conclusion I will say that if the province of tragedy is to represent demigods and heroes devoid of all human failings and passions, as some assert is the case, then indeed and then only is Euripides inferior to his predecessors. But many people maintain, and I think justly, that the object of tragedy is to depict faithfully scenes of violent emotion and passion, of good and evil sentiment, and in fact to represent the feelings and ideas of mankind. If this be so, and if good views and moral sentiments count for anything, Euripides must stand at the head of Greek Tragic Art.

ABBREVIATIONS.

Conj.	=	conjecture
Ed.	=	edition
Cf.	=	confer
Comp.	=	compare
Elms.	=	Elmsley
Hdt.	=	Herodotus
Dat.	=	dative
Expl.	=	explains *or* explanation
Suppl.	=	supply
Act.	=	active
Constr.	=	construction.

The other abbreviations will explain themselves.

M H Δ E I A.

ΥΠΟΘΕΣΙΣ.

Ἰάσων εἰς Κόρινθον ἐλθών, ἐπαγόμενος καὶ Μήδειαν, ἐγγυᾶται τὴν Κρέοντος τοῦ Κορινθίων βασιλέως θυγατέρα Γλαύκην πρὸς γάμον. μέλλουσα δὲ ἡ Μήδεια φυγαδεύεσθαι ὑπὸ Κρέοντος ἐκ τῆς Κορίνθου, παραιτησαμένη πρὸς μίαν ἡμέραν μεῖναι, καὶ τυχοῦσα, μισθὸν τῆς χάριτος δῶρα διὰ τῶν παίδων πέμπει τῇ Γλαύκῃ ἐσθῆτα καὶ χρυσοῦν στέφανον, οἷς ἐκείνη χρησαμένη διαφθείρεται· καὶ ὁ Κρέων δὲ περιπλακεὶς τῇ θυγατρὶ ἀπώλετο. Μήδεια δὲ τοὺς ἑαυτῆς παῖδας ἀποκτείνασα ἐφ' ἅρματος δρακόντων πτερωτῶν, ὃ παρ' Ἡλίου ἔλαβεν, ἔποχος γενομένη ἀποδιδράσκει εἰς Ἀθήνας, κἀκεῖσε Αἰγεῖ τῷ Πανδίονος γαμεῖται. Φερεκύδης δὲ καὶ Σιμωνίδης φασὶν ὡς ἡ Μήδεια ἀνεψήσασα τὸν Ἰάσονα νέον ποιήσειε. περὶ δὲ τοῦ πατρὸς αὐτοῦ Αἴσονος ὁ τοὺς Νόστους ποιήσας φησὶν οὕτως·

Αὐτίκα δ' Αἴσονα θῆκε φίλον κόρον ἡβώοντα,
γῆρας ἀποξύσασα ἰδυίῃσι πραπίδεσσι,
φάρμακα πόλλ' ἕψουσ' ἐπὶ χρυσείοισι λέβησιν.

Αἰσχύλος δ' ἐν ταῖς Διονύσου Τροφοῖς ἱστορεῖ ὅτι καὶ τὰς Διονύσου τροφοὺς μετὰ τῶν ἀνδρῶν αὐτῶν ἀνεψήσασα ἐνεοποίησε. Στάφυλος δέ φησι τὸν Ἰάσονα τρόπον τινὰ ὑπὸ τῆς Μηδείας ἀναιρεθῆναι· ἐγκελεύσασθαι γὰρ αὐτὴν οὕτως ὑπὸ τῇ πρύμνῃ τῆς Ἀργοῦς αὐτὸν κατακοιμηθῆναι, μελλούσης τῆς νεὼς διαλύεσθαι ὑπὸ τοῦ χρόνου· ἐμπεσούσης γοῦν τῆς πρύμνης τῷ Ἰάσονι, τελευτῆσαι αὐτόν.

Τὸ δρᾶμα δοκεῖ ὑποβαλέσθαι παρὰ Νεόφρονος διασκευάσας, ὡς Δικαίαρχος ἐν τοῖς περὶ τοῦ τῆς Ἑλλάδος βίου καὶ Ἀριστοτέλης ἐν ὑπομνήμασι. μέμφονται δὲ αὐτῷ τὸ μὴ πεφυλακέναι τὴν ὑπόκρισιν τῇ Μηδείᾳ, ἀλλὰ πεσεῖν εἰς δάκρυα, ὅτε ἐπεβούλευσεν Ἰάσονι καὶ τῇ γυναικί. ἐπαινεῖται δὲ ἡ εἰσβολὴ διὰ τὸ παθητικῶς ἄγαν ἔχειν, καὶ ἡ ἐπεξεργασία, Μηδ' ἐν νάπαισι, καὶ τὰ ἑξῆς. ὅπερ ἀγνοήσας Τιμαχίδας τῷ ὑστέρῳ φησὶ πρώτῳ κεχρῆσθαι, ὡς Ὅμηρος·

εἵματά τ' ἀμφιέσασα θυώδεα καὶ λούσασα.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΤΟΥ ΓΡΑΜΜΑΤΙΚΟΥ.

Μήδεια διὰ τὴν πρὸς Ἰάσονα ἔχθραν τῷ ἐκεῖνον γεγαμηκέναι Γλαύκην τὴν Κρέοντος θυγατέρα ἀπέκτεινε μὲν Γλαύκην καὶ Κρέοντα καὶ τοὺς ἰδίους υἱούς, ἐχωρίσθη δὲ Ἰάσονος Αἰγεῖ συνοικήσουσα. παρ' οὐδετέρῳ κεῖται ἡ μυθοποιΐα.

Ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Κορίνθῳ, ὁ δὲ χορὸς συνέστηκεν ἐκ γυναικῶν πολιτίδων. προλογίζει δὲ τροφὸς Μηδείας. ἐδιδάχθη ἐπὶ Πυθοδώρου ἄρχοντος ὀλυμπιάδος πζ' ἔτει α'. πρῶτος Εὐφορίων, δεύτερος Σοφοκλῆς, τρίτος Εὐριπίδης Μηδείᾳ, Φιλοκτήτῃ, Δίκτυι, Θερισταῖς σατύροις. οὐ σώζονται.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΤΡΟΦΟΣ.
ΠΑΙΔΑΓΩΓΟΣ.
ΜΗΔΕΙΑ.
ΧΟΡΟΣ ΓΥΝΑΙΚΩΝ ΠΟΛΙΤΙΔΩΝ.
ΚΡΕΩΝ.
ΙΑΣΩΝ.
ΑΙΓΕΥΣ.
ΑΓΓΕΛΟΣ.
ΠΑΙΔΕΣ ΜΗΔΕΙΑΣ.

The scene lies at Korinth, before the palace of Iason.

ΜΗΔΕΙΑ.

ΤΡΟΦΟΣ.

Εἴθ' ὤφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος
Κόλχων ἐς αἶαν κυανέας Συμπληγάδας,
μηδ' ἐν νάπαισι Πηλίου πεσεῖν ποτε
τμηθεῖσα πεύκη, μηδ' ἐρετμῶσαι χέρας
ἀνδρῶν ἀρίστων, οἳ τὸ πάγχρυσον δέρος
Πελίᾳ μετῆλθον. οὐ γὰρ ἂν δέσποιν' ἐμὴ
Μήδεια πύργους γῆς ἔπλευσ' Ἰωλκίας,
ἔρωτι θυμὸν ἐκπλαγεῖσ' Ἰάσονος,
οὐδ' ἂν κτανεῖν πείσασα Πελιάδας κόρας
πατέρα κατῴκει τήνδε γῆν Κορινθίαν

1. The prologue is spoken by Medea's nurse, and as usual informs the spectators of what has taken place up to the time of the appearance of the speaker. *Ἀργοῦς σκάφος* is put by periphrasis for the ship itself, see v. 477. *εἴθ' ὤφελ'* expresses a *wish* "would that the Argo had not winged her way &c." See Soph. Phil. 969, *οἴμοι, τί δράσω; μήποτ' ὤφελον λιπεῖν τὴν Σκῦρον.* The same formula is used with the pres. Infin. of actions which should have taken place, but have not. *κυανέας* is "dark blue" referring to the gloomy appearance of the Symplegades, which were two rocks at the mouth of the Euxine, said to meet together and crush passing vessels. This is explained by the fact of the channel widening as the ship came near, and so the sailors were afraid the rocks might clash.

4. *ἐρετμῶσαι* "caused to row" so Hesych expl. by *κώπαις ἁρμόσαι. πεύκη* is grammatically the subject to the verb. *ἐρετμ.* so *πολεμόω* = I cause to fight, *πολεμέω* = I fight. *ἀνδρῶν ἀρίστων* "the best men", among whom were Herakles and Theseus. *πάγχρυσον δέρος* is the golden fleece said to be guarded by a dragon.

6. *Πελίᾳ.* "For Pelias" the dativus commodi. The force of *μετῆλθον* is "went after", "came in search of". So Alkest. 66, *Εὐρυσθέως πέμψαντος ἵππειον μέτα* (= to fetch) *ὄχημα. οὐ γὰρ ἄν*—"For then my mistress Medea would not have sailed to the towers of the Iolchian land". *πύργους* is the accus. of motion towards a place. See 681, 920 infra; Troad. 883, *πέμψομέν νιν Ἑλλάδα.*

8. "Smitten as to her soul (accus. of reference) with love for Iason". Compare Hipp. 38 *καὶ ἐκπεπληγμένη κέντροις ἔρωτος.*

ξὺν ἀνδρὶ καὶ τέκνοισιν, ἁνδάνουσα μὲν
φυγῇ πολιτῶν ὧν ἀφίκετο χθόνα,
αὐτή τε πάντα συμφέρουσ᾽ Ἰάσονι,
ἥπερ μεγίστη γίνεται σωτηρία,
ὅταν γυνὴ πρὸς ἄνδρα μὴ διχοστατῇ·
νῦν δ᾽ ἐχθρὰ πάντα, καὶ νοσεῖ τὰ φίλτατα.
προδοὺς γὰρ αὑτοῦ τέκνα δεσπότιν τ᾽ ἐμὴν
γάμοις Ἰάσων βασιλικοῖς εὐνάζεται,
γήμας Κρέοντος παῖδ᾽, ὃς αἰσυμνᾷ χθονός.
Μήδεια δ᾽ ἡ δύστηνος ἠτιμασμένη
βοᾷ μὲν ὅρκους, ἀνακαλεῖ δὲ δεξιάς,
πίστιν μεγίστην, καὶ θεοὺς μαρτύρεται
οἵας ἀμοιβῆς ἐξ Ἰάσονος κυρεῖ.
κεῖται δ᾽ ἄσιτος, σῶμ᾽ ὑφεῖσ᾽ ἀλγηδόσι,
τὸν πάντα συντήκουσα δακρύοις χρόνον,

11—12. "Pleasing indeed by her flight the citizens to whose land she came". *μὲν* is answered by *νῦν δ᾽ ἐχθρὰ πάντα* in 16 inf. *πολιτῶν* is attracted into the case of the relative *ὧν*. For this constr. see Herakl. 68, *ἐγὼ δὲ τούσδε—ἄξω νομίζων οὔπερ εἰσ᾽ Εὐρυσθέως*. *ἀνδάνειν* governs a dat. in Alkest. 1108, *νίκα νυν, οὐ μὴν ἀνδάνοντά μοι ποιεῖς*. Hence Porson proposed to read *πολίταις*.

13—14. "Agreeing with and accommodating herself to Iason in all things." See Wunder's note on Soph. Phil. 627. For a similar sentiment to this one see Sallust. Cat. cap. 20. 15, nam idem velle atque nolle, ea demum firma amicitia est. For *συμφέρειν* (= consentire) see Arist. Lys. 166, *ἀνὴρ ἐὰν μὴ τῇ γυναικὶ συμφέρῃ*.

16. *νοσ. τὰ φίλτ.* "The dearest ties are weakened." See Alkest. 340, *σὺ δ᾽ ἀντιδοῦσα τῆς ἐμῆς τὰ φίλτατα ψυχῆς ἔσωσας*, (where the expression *τὰ φίλτατα = τὸν βίον*). The word *δεσπότιν* is connected with *πότνια* and *πόσις*. also with the Latin "possum" (potis—sum) and "potestas". The more common form is *δέσποινα*, found in the Odyssey, but neither forms in the Iliad.

19. *αἰσυμνᾷ* "is prince of". Hesych. expl. by *βασιλεύει, ἄρχει*. The word is not found elsewhere, and is connected with *αἶσα* and *αἰσυμνήτης* used by Homer for *βραβεὺς*. It governs the same case as *βασιλεύειν*. *Κρέον. παῖδ.* = Glauke.

21. *ὅρκος* is an oath taken by words, *βωμὸς* one by victims, *πίστις* one by joining of hands. See Arist. Ach. 308, *οἷσιν οὔτε βωμὸς οὔτε πίστις οὔθ᾽ ὅρκος μένει*. *ἀνακαλεῖν* is "to recall". With *δεξιὰς* we must supply *χεῖρας*. Thus *πίστιν μεγίστην* stands in apposition to both *ὅρκους* and *δεξιὰς*. Another reading is *δεξιᾶς*. In Herakl. 307 we have *δότ᾽ ὦ τέκν᾽ αὐτοῖς χεῖρα δεξιὰν δότε*.

22. *καὶ θεοὺς—*. "And calls the Gods to witness what a return she meets with from Iason." *οἵας ἀμοιβ.* is the regular genit. after *κυρεῖν*. See Ion 1269, *ἐσθλοῦ δ᾽ ἔκυρσα δαίμονος*; Iph. Aul. 1604 sq., *πέμπει δ᾽ Ἀγαμέμνων με—λέγειν ὁποίας ἐκ θεῶν μοίρας κυρεῖ*.

24. *κεῖσθαι* is used, sometimes literally, to express that any person is deeply afflicted. See Hek. 496.

25. "Wasting all her days in tears from the time that she perceived she was wronged by her husband." The

ἐπεὶ πρὸς ἀνδρὸς ᾔσθετ᾽ ἠδικημένη,
οὔτ᾽ ὄμμ᾽ ἐπαίρουσ᾽ οὔτ᾽ ἀπαλλάσσουσα γῆς
πρόσωπον· ὡς δὲ πέτρος ἢ θαλάσσιος
κλύδων ἀκούει νουθετουμένη φίλων,
ἢν μή ποτε στρέψασα πάλλευκον δέρην
αὐτὴ πρὸς αὑτὴν πατέρ᾽ ἀποιμώζῃ φίλον
καὶ γαῖαν οἴκους θ᾽, οὓς προδοῦσ᾽ ἀφίκετο
μετ᾽ ἀνδρός, ὅς σφε νῦν ἀτιμάσας ἔχει.
ἔγνωκε δ᾽ ἡ τάλαινα συμφορᾶς ὕπο
οἷον πατρῴας μὴ ἀπολείπεσθαι χθονός.
στυγεῖ δὲ παῖδας οὐδ᾽ ὁρῶσ᾽ εὐφραίνεται.
δέδοικα δ᾽ αὐτὴν μή τι βουλεύσῃ νέον·

Schol. expl. *συντηκομένη* with which must be supplied *τὸ σῶμα*. We have *τήκει βίοτον* in 141 inf.; but in Orest. 860, *τὸ μέλλον ἐξετηκόμην γόοις*. *ἐπεὶ* = ex quo tempore. See Orest. 78, *ἣν, ἐπεὶ πρὸς Ἴλιον ἔπλευσα*; Wunder on Soph. Antig. 15. Verbs of *perceiving* &c. are followed by a participle. *αἰσθάνομαι* generally has the part. in the accus. as in 539 inf., but sometimes as here in the nomin. either as being neuter or by attraction. See Jelf Greek Gramm. §. 682—83. Readers of Virgil will remember Aen. II, 377 sensit medios delapsus in hostes. So in Milton Paradise Lost. IX, 792, "and knew not eating death".

28. "But like a rock or ocean billow does she listen when advised by her friends" meaning that she is quite inattentive. *πέτρος ἢ θαλ. κλ.* was a favorite simile among the Greeks. See 1279 inf.; Andr. 537, *τί με προσπίτνεις, ἁλίαν πέτραν ἢ κῦμα λιταῖς ὡς ἱκετεύων*. So Burns says "deaf as Ailsa craig".

30. "Unless when turning aside she laments to herself" *ἢν μή ποτε* as Elmsley remarked is for *πλὴν ὅταν*. *στρέφειν* (Lat. torquere) means "to twist or turn round", *τρέπειν* (Lat. vertere) means "to turn aside from a straight course".

33. *ἀτιμ. ἔχει*. This is a common idiom, the first aorist part. with *ἔχω* and expresses an action finished some time ago, but of which the effect still remains. Transl. "Who having dishonoured her, keeps doing so." See 90, 778 inf.; Wunder on Soph. Philokt. 1362.

35. "What a blessing it is not to be deprived of one's country." We might almost have expected "What a sorrow it is to be deprived &c." Medea left her country voluntarily; but, so to say, she had made it too hot for her. *ἀπολείπεσθαί τινος* does not mean "to desert any thing" but "to be deprived of" it. See Orest. 80, 216; Soph. Elekt. 1169. It is worthy of remark that mankind in general when in possession of blessings and happiness, do not recognize them as such, or look upon them as the direct contrary, but when they lose them, then they become sensible of their value. The infin. is frequently put, even *without the article*, in the place of a substantive. See Alkest. 419; Herakl. 351. *χθονός* is the *privative* genit. governed by *ἀπολείπεσθαι*.

36. *οὐδ᾽ ὁρῶσ᾽ εὐφραίνεται* = "and is displeased at the sight of them". Literally "nor is she rejoiced at seeing them". So in 136 inf. *οὐδὲ συνήδομαι* = I am grieved at. This figure of speech is called Litotes, see on 136 inf.

37. *μή τι βουλ.*—"Lest she should suddenly devise some new ill". Such. as Paley has pointed out, is the force of the aorist. He compares v. 40 and 283 inf., while at 317 inf. he

βαρεῖα γὰρ φρήν, οὐδ' ἀνέξεται κακῶς
πάσχουσ'· ἐγῷδα τήνδε, δειμαίνω τέ νιν
μὴ θηκτὸν ὤσῃ φάσγανον δι' ἥπατος,
[σιγῇ δόμους εἰσβᾶσ', ἵν' ἔστρωται λέχος.]
ἢ καὶ τύραννον τόν τε γήμαντα κτάνῃ,
κἄπειτα μείζω ξυμφορὰν λάβῃ τινά·
δεινὴ γάρ· οὔτοι ῥᾳδίως γε συμβαλὼν
ἔχθραν τις αὐτῇ καλλίνικον ᾄσεται.
ἀλλ' οἵδε παῖδες ἐκ τρόχων πεπαυμένοι

reads *βουλεύῃς* "lest you should be plotting" instead of *βουλεύσῃς*. The aorist subjunc. is used when events are merely contemplated as possible. The student should remark the attraction of *αὐτὴν*. We often find the subject of the *dependant* clause in a sentence, transferred to the *principal* clause, where it stands as the object. So here we would expect *δέδοικα δὲ μή τι αὐτὴ βουλεύσῃ νέον*. See 39, 248, 282 inf.; Andr. 645, *τί δῆτ' ἂν εἴποις τοὺς γέροντας ὡς σοφοί*. *νέον τι* is nearly equivalent to *κακόν τι* here. The Greeks when in misfortune, always feared anything new as if it were an evil, thus messengers are generally supposed to be the bearers of ill tidings. Our proverbs "No news is good news", "Where ignorance is bliss, 'tis folly to be wise" convey the same idea. See 1120 inf.; Hek. 178; Orest. 791.

38. "For morose is her mind, nor will she endure to suffer ill" *βαρεῖα* "morose", from which something dreadful is to be feared. See 809 inf.; Wunder on Soph. Œd. Rex 546. *ἀνέχεσθαι* here, as elsewhere is constructed with a part. see 74 inf.; Hipp. 354.

39. *ἐγῷδα* by crasis for *ἐγὼ οἶδα*. The *iota* is subscribed, because the diphthong with which *ἐγὼ* makes the crasis contains an *iota*. Thus the crasis of *καὶ εἶτα* is *κᾆτα*, of *τὰ αἰσχρὰ*, *τᾀσχρὰ*; but that of *καὶ ἂν* is *κἂν*, of *καὶ ἐς*, *κἀς*, the *ι* being elided. See Alkest. 841; Troad. 384.

40—43. The epithet *θηκτὸν* is used to signify that the weapon was intended for the purpose of destruction. See Phoen. 68, *θηκτῷ σιδήρῳ δῶμα διαλαχεῖν τόδε*. Respecting the authenticity of v. 41 see Introduction. Paley wrongly refers *τύραννον* to Kreon. Elmsley had long before translated it "the princess". Herm. on grammatical grounds seems to think that *τύραννον* cannot mean "the princess". He says "Verum etsi canon grammaticus *τυραννίς*, *τυραννίδα* dici postulat", and proposes *τυράννους*. One M.S. having *τυράννων*, Bothe reads *τυράννω*, the two rulers, Kreon and Glauke his daughter. If v. 41 be retained *ἥπατος* will refer to Glauke not to Medea.

45. "Nor will any one engaging in hostile conflict with her sing the song of victory with impunity at any rate." *γε* here limits the assertion of the sentence by adding a condition on which the assertion would be true. For *συμβαλεῖν ἔχθραν τινί* (= *ἐχθρὸν καταστῆναί τινι* as Pflugk expl.) see 522 inf.; Elekt. 906. *ῥᾳδίως* means "scot-free", much the same as *χαίρων* "with impunity", see on 397 inf. With *καλλίν.* we must supply *ᾠδὴν*, see Herakl. Fur. 180, 681, *τὰν καλλίνικον ἀείδω*; Elekt. 865. The Schol. expl. *ἤγουν στέφανον*, if this be true we must restore the old reading *οἴσεται* from *φέρεσθαι*, *ᾄσεται* being the conjecture of Muretus. The simile is taken from the hymn sung in honour of the victory and conqueror.

46—48. Join *ἐκ τρόχ. πεπ.* Others construe *ἐκ τρόχ. στείχ.* The

στείχουσι, μητρὸς οὐδὲν ἐννοούμενοι
κακῶν, νέα γὰρ φροντὶς οὐκ ἀλγεῖν φιλεῖ.
ΠΑ. παλαιὸν οἴκων κτῆμα δεσποίνης ἐμῆς,
τί πρὸς πύλαισι τήνδ' ἄγουσ' ἐρημίαν
ἕστηκας, αὐτὴ θρεομένη σαυτῇ κακά;
πῶς σοῦ μόνη Μήδεια λείπεσθαι θέλει;
ΤΡ. τέκνων ὀπαδὲ πρέσβυ τῶν Ἰάσονος,
χρηστοῖσι δούλοις ξυμφορὰ τὰ δεσποτῶν
κακῶς πίτνοντα καὶ φρενῶν ἀνθάπτεται.
ἐγὼ γὰρ ἐς τοῦτ' ἐκβέβηκ' ἀλγηδόνος
ὥσθ' ἵμερός μ' ὑπῆλθε γῇ τε κοὐρανῷ
λέξαι μολούσῃ δεῦρο δεσποίνης τύχας.
ΠΑ. οὔπω γὰρ ἡ τάλαινα παύεται γόων;
ΤΡ. ζηλῶ σ'· ἐν ἀρχῇ πῆμα κοὐδέπω μεσοῖ.

prep. *ἐκ* is superfluous, *παύω* itself governing a genit. See Elekt. 1108, *νεογνῶν ἐκ τόκων πεπαυμένη*; Hek. 917. But *ἐκ* is not superfluous if joined with *στείχουσι*. Hesych. expl. *τρόχων* by *δρόμων* "the course". Another reading is *τροχῶν* "from their hoops". *οἵδε* seems to denote the nurse's pointing to the children "the children there". So Alkest. 24, *ἤδη δὲ τόνδε θάνατον εἰσορῶ πέλας*. *μητρ*— "In no way mindful of their mother's misery, for the mind of the young is not wont to grieve". *νέα φροντὶς* "the youthful mind" = "the mind of the young". The *οὐ* may go either with *ἀλγεῖν* or *φιλεῖ*. Still there is a difference between "is wont not to grieve" and "is not wont to grieve". *φιλεῖ* "is wont", Lat. "amat". See Phoen. 847; Horace Carm. II, 3. 10.

49. Porson wrongly thought there was offence in *παλαιὸν κτῆμα*. The Greeks looked upon their slaves as chattels, in the same light as furniture and goods. The same sentiment obtains even in modern times among American slave holders and planters. We may transl. "O ancient and valued domestic". *τήνδε* is for *οὕτως*, see on 156 inf.

52. "How does Medea choose to be left alone by you." I take *σοῦ* as dependant on *λείπεσθαι*, thus *μόνη* like *ἐκ* in 46 sup. is virtually superfluous. So we say "How does she like" when we doubt, or are surprised if she does like.

54—55. "To good servants their master's misfortunes are a calamity and prey upon their minds". v. 54 occurs also Bacch. 1029 where it is perhaps interpolated from this place. For the genit. after *ἀνθάπτομαι* see 1360 infra.

56 sq. Before *γὰρ* we must supply "And this is so in *my* case also", "*for* I have come to this point of grief that a desire has seized me to go out and tell to heaven and earth the misfortunes of my mistress." For *ἐς τοῦτ' ἀλγηδ.* see on 371 inf. It was a favorite consolation to relate one's sorrows to the air or sky. See Andr. 91, *ἡμεῖς δ' οἷσπερ ἐγκείμεσθ' ἀεί, θρήνοισι καὶ γόοισι καὶ δακρύμασι, πρὸς αἰθέρ' ἐκτενοῦμεν*. The student should mark the change of constr. from the accus. *με* to the dat. *μολούσῃ*. See Wunder on Soph. Œd. Rex 350. A more common change of constr. is from the dat. to accus. for which see 658 inf.

59—60. All verbs of *ceasing*, leaving &c. govern a genit. *γὰρ* is here used interrogatively to express surprize. See Hom. Il. XVIII, 182, *Ἶρι θεά, τίς γάρ σε θεῶν ἐμοὶ ἄγγελον ἧκεν*; Virg. Aen. V, 13, Heu,

ΠΑ. ὦ μῶρος, εἰ χρὴ δεσπότας εἰπεῖν τόδε·
ὡς οὐδὲν οἶδε τῶν νεωτέρων κακῶν.
ΤΡ. τί δ' ἔστιν, ὦ γεραιέ; μὴ φθόνει φράσαι.
ΠΑ. οὐδέν· μετέγνων καὶ τὰ πρόσθ' εἰρημένα.
ΤΡ. μή, πρὸς γενείου, κρύπτε σύνδουλον σέθεν·
σιγὴν γάρ, εἰ χρή, τῶνδε θήσομαι πέρι.
ΠΑ. ἤκουσά του λέγοντος, οὐ δοκῶν κλύειν,

quianam tanti cinxerunt aethera nimbi. ζηλῶ σε "I envy your ignorance". Supply τῆς ἀνοίας, spoken ironically. So Elmsl. rightly explains. There is a double constr. with ζηλῶ here, a genit. of the cause of the feeling, ἀνοίας, and an accus. of the object of the feeling, σε. Cf. Iph. Aul. 677, ζηλῶ σὲ μᾶλλον ἢ 'μὲ τοῦ μηδὲν φρονεῖν; Soph. Elekt. 1027. For μεσοῦν Elms. compares Aesch. Pers. 435, εὖ νῦν τόδ' ἴσθι μηδέπω μεσοῦν κακόν. Add. Arist. Ran. 924.

61. "O foolish one, if it is right to speak thus of one's masters, in that she knows nothing of newer calamities." μῶρος is the nom, (here used in direct address as in Alkest. 568 et passim) and stands as a feminine form. The 'form' is scarcely a 'fem.-form'. You find it in Soph. Elekt. 890, ἦ μώραν λέγῃς. In Eur. it is ὁ, ἡ, μῶρος. It refers to Medea, and not, as Bothe says, to Iason. μῶρος here means "foolish one" as in Elect. 50. The word generally means "infatuate", with an implied sense of ἀφροσύνη or incontinence. The application here seems to be intellectual, not moral. See Paley on Hipp. 164. For εἰπεῖν with double accus., τόδε δεσπ. see Andr. 602, Ἑλένην ἐρέσθαι χρῆν τάδε; Suppl. 343, τί γάρ μ' ἐροῦσιν οἵ γε δυσμενεῖς βροτῶν. δεσπότας may however be put for -ταις, if as often happens εἰπεῖν is put for προσειπ.

63. In prohibitions with μὴ the Greeks *generally* used the Present. Imperat., and instead of Aor. Imperat., substituted the Aor. Subj. But sometimes, especially in Hom. we find the Epic. Aor. Imperat. and μὴ. For μὴ—φράσαι see Aesch. Theb. 480. Dr. Veitch well remarks "Our Grammars &c. are defective here. See μὴ ψεῦσον Ar. Thesm. 870; μὴ νόμισον Com. Fragm. 4, 593 (Meineke); μὴ νομίσαθ' ὁρᾶν Aeschin. 1. 161 (Bekk.). The third pers. imper. aor. with μὴ is no rarity."

65. "Hide it not, I entreat you by your beard, from your fellow servant." With πρὸς γεν. understand λίσσομαι or ἄντομαί σε. The beard, as well as the knees was regarded as sacred, hence suppliants were wont to touch it. Dr. Veitch has never been satisfied with this reason. He would not be surprized if there is physiology in it. As he remarks, children very soon find out the *haunts* of tender feelings. See 324, 709 inf.; Hek. 753. πρὸς γενείου is the same constr. as πρὸς θεῶν "per te deos oro" Alkest. 275. Supply τοῦτο with κρύπτειν, and for the double accus. constr. see Hipp. 914, οὐ μὴν φίλους γε—κρύπτειν δίκαιον σὰς, πάτερ, δυσπραξίας. So in Latin we have "celare aliquem aliquid", σιγὴν θήσομαι is put by a common idiom for σιγήσομαι. So νεκροὺς θήσω for κτενῶ in 375 inf. πέρι being placed after the subst. it governs has the accent thrown back by Anastrophe. In Alkest. 341 however πάρα is not a preposition but is short for πάρεστι.

67—68. "On approaching the dice tables, where, you must know (δὴ) the elders are wont to sit, round the sacred fount of Peirene, I heard, pretending not to listen, some one say that Kreon &c. &c." του is for ἔκ τινος. οὐ δοκ. κλ. lit. "not pretending to listen", = pretending not to be listening. The οὐ goes with κλύειν. See Hipp. 463, μὴ δοκεῖν ὁρᾶν; Orest. 1274 where κενὸς ὂν

πεσσοὺς προσελθών, ἔνθα δὴ παλαίτατοι
θάσσουσι, σεμνὸν ἀμφὶ Πειρήνης ὕδωρ,
ὡς τούσδε παῖδας γῆς ἐλᾶν Κορινθίας
ξὺν μητρὶ μέλλοι τῆσδε κοίρανος χθονὸς
Κρέων. ὁ μέντοι μῦθος εἰ σαφὴς ὅδε
οὐκ οἶδα· βουλοίμην δ' ἂν οὐκ εἶναι τάδε.
ΤΡ. καὶ ταῦτ' Ἰάσων παῖδας ἐξανέξεται
πάσχοντας, εἰ καὶ μητρὶ διαφορὰν ἔχει;
ΠΑ. παλαιὰ καινῶν λείπεται κηδευμάτων,
κοὐκ ἔστ' ἐκεῖνος τοῖσδε δώμασιν φίλος.
ΤΡ. ἀπωλόμεσθ' ἄρ', εἰ κακὸν προσοίσομεν
νέον παλαιῷ, πρὶν τόδ' ἐξηντληκέναι.
ΠΑ. ἀτὰρ σύ γ', οὐ γὰρ καιρὸς εἰδέναι τάδε
δέσποιναν, ἡσύχαζε καὶ σίγα λόγον.
ΤΡ. ὦ τέκν', ἀκούεθ' οἷος εἰς ὑμᾶς πατήρ;
ὄλοιτο μὲν μή· δεσπότης γάρ ἐστ' ἐμός·
ἀτὰρ κακός γ' ὢν ἐς φίλους ἁλίσκεται.

οὐ δοκεῖς = ὂν δοκεῖς μὴ κενὸν εἶναι. For the same analogy of the negative compare οὔποτε φήσω "semper negabam". οὐ ξυνήδομαι = συμπενθῶ. πεσσοὺς = "the *places* where dice are played" so the Schol. expl. comparing ὄψον καὶ μύρον in Arist. δὴ means "as you must know" see 821 inf.; Thuc. I, 24 where see Arnold. θάσσουσι = "are wont to sit" see 198 inf. ἀμφὶ with the accus. is invariably used by Eurip. for "at a place" when a notion of rest is implied. So οἳ ἀμφί τινα = "a person's followers". But see Hel. 1009, ἃ δ' ἀμφὶ τύμβῳ τῷδ' ὀνειδίζεις πατρί, which however is scarcely an exception. See Phoen. 145. Peirene was a fountain at Korinth, where the scene of this play is laid, and was perhaps one of the "nobilium fontium" mentioned by Horace Carm. III, 13, 13. The word σεμνὸν is used because fountains were considered sacred to the gods. See v. 72. σαφὴς = ἀληθής.

75. καὶ εἰ expresses something hypothetical "even if"; εἰ καὶ something actual "although" see 462 inf. διαφορὸν ἔχειν = διαφόρεσθαι see Hek. 1119. λείπεται "are inferior to" or "are abandoned for". If the former expl. be preferred see Thuc. I, 10, 3, νομίζειν δὲ τὴν στρατιὰν ἐκείνην μεγίστην μὲν γενέσθαι τῶν πρὸ αὐτῆς, λειπομένην δὲ τῶν νῦν. κήδευμα is put for κηδεστής the abstract for the concrete. Cf. Hipp. 11; Orest. 477.

78—79. "We *are* ruined then if we shall add a new ill to the former one, before that has exhausted itself." παλαιῷ refers to Iason's desertion of Medea aud marriage with Glauke. ἐξαντλεῖν is strictly used of bailing out bilge water and = Lat. "exhaurire" from the perfect. indic. of which our English verb "to exhaust" is derived.

80. ἀτὰρ σύ γε is a form of strong entreaty, just as in 1056 inf. μὴ σύ γε is a form of deprecation.

83. ὄλοιτο μὲν μή. "I'll not say, May he perish, for he is my master, yet has he been found base towards his friends." For ὄλοιτ. μὲν μὴ see Soph. Phil. 961, ὄλοιο μή πω, πρὶν μάθοιμ', εἰ καὶ πάλιν γνώμην μετοίσεις; Trach. 383, ὄλοιντο μή τι πάντες οἱ κακοί. ἁλίσκεται is here put for εὑρίσκεται and is followed by a part. See Hipp. 420.

ΠΑ. τίς δ' οὐχὶ θνητῶν; ἄρτι γιγνώσκεις τόδε,
ὡς πᾶς τις αὑτὸν τοῦ πέλας μᾶλλον φιλεῖ,
οἱ μὲν δικαίως, οἱ δὲ καὶ κέρδους χάριν;
εἰ τούσδε γ' εὐνῆς οὕνεκ' οὐ στέργει πατήρ.
ΤΡ. ἴτ', εὖ γὰρ ἔσται, δωμάτων εἴσω, τέκνα.
σὺ δ' ὡς μάλιστα τούσδ' ἐρημώσας ἔχε,
καὶ μὴ πέλαζε μητρὶ δυσθυμουμένῃ.
ἤδη γὰρ εἶδον ὄμμα νιν ταυρουμένην
τοῖσδ', ὥς τι δρασείουσαν· οὐδὲ παύσεται
χόλου, σάφ' οἶδα, πρὶν κατασκῆψαί τινα
ἐχθρούς γε μέντοι, μὴ φίλους, δράσειέ τι.
ΜΗ. ἰώ,
δύστανος ἐγὼ μελέα τε πόνων,

85—87. *γιγνώσκεις* = *τὴν γνώμην ἔχεις*. See Wunder on Soph. Œd. Kol. 941. Pflugk says the present is put for the perfect, and refers to Alkest. 940. For the sentiment that "every man loves himself more than any one else", see 327 inf.; Soph. Ajax 1366. The genit. *τοῦ πέλας* is governed by the compar. *μᾶλλον*. *τοῦ πέλας* = "any one else", see Soph. Ajax 1151. Elms. here proposes *τῶν πέλας*. *οἱ μὲν δικαίως*. "Some indeed disinterestedly, but others for private advantage." For *δικαίως* compare Herakl. 2, *ὁ μὲν δίκαιος τοῖς πέλας πέφυκ' ἀνήρ*, Some critics consider the next verse spurious, but without cause. *εἴ γε* = *ἐπεὶ*, thus *οὐ* is not a solecism after *εἰ*. I am not however sure that *γε* should be joined with *εἰ*. Is not the sense "if (and it is a fact) their father hates these indeed (*γε*)—even his children".

89. The form *ἔσω* for *εἴσω* is not used by comic writers, nor by the tragedians unless *metri causa*. Dindorf *now* agrees with me; but Herm. Nauck, Pflugk and Kirch. retain with the MSS. *ἔσω* in several cases where *εἴσω* might stand. Meineke in his first ed. of the Comic. Fragm. has *ἔσω* twice, 2, 383, 3, 224. I have not seen the second ed. *ὡς μάλιστα* "as quickly as possible". For the form of *ἐρημ. ἔχε* see on 33 sup. On the form *δυσθυμουμένῃ* Paley remarks that neuter verbs compounded with *δὺς* and *εὖ* do not properly assume a middle or passive inflexion.

92. The expression *ὄμμα ταυρουμένην* refers to the action of a bull when he puts his head down and appears to look along his horns. Compare Bacch. 743, *ταῦροι δ' ὑβρισταὶ κεἰς κέρας θυμούμενοι τὸ πρόσθεν ἐσφάλλοντο πρὸς γαῖαν δέμας*. We may transl. "looking askance", *ὄμματι λοξῷ ἰδεῖν*, see also 188 inf. *δρασείουσαν* "desirous to do some act". It is a *desiderative* verb, the termination in Greek being *είω*, in Latin "urio". We have *δρασείεις* Arist. Pax 62.

94—95. For *παύειν* with gen. see 59 sup. *σάφ' οἶδα* is in a kind of parenthesis. I read *τινι* with Elms. and Dind. Paley and Klotz retain the accus. *τινα*, which may depend on the sense, "has struck, *βλάψαι* (as the Schol. expl.) some one." With *τι* sc. *κακόν*. The nurse here deprecates Medea's anger from the servants in the same way as Mysis in Terence Andr. I, 4, 5, di date facultatem, obsecro, huic pariundi atque illi in aliis potius peccandi locum.

96. *πόνων* is the genit. of exclamation, gov. by *μελέα*. *πῶς ἂν ὀλοίμαν* = "would that I could die", *utinam peream*. See Rhesus 751, and compare the Latin "qui" in Plaut. Casin. II, 4. 1. Medea is now speaking inside the palace like Hekuba in Troad. 98. She does not appear on the stage till 214 inf.

ἰώ μοί μοι, πῶς ἂν ὀλοίμαν.
ΤΡ. τόδ' ἐκεῖνο, φίλοι παῖδες· μήτηρ
κινεῖ κραδίαν, κινεῖ δὲ χόλον.
σπεύδετε θᾶσσον δώματος εἴσω,
καὶ μὴ πελάσητ' ὄμματος ἐγγὺς,
μηδὲ προσέλθητ', ἀλλὰ φυλάσσεσθ'
ἄγριον ἦθος στυγεράν τε φύσιν
φρενὸς αὐθάδους.
ἴτε νυν χωρεῖθ' ὡς τάχος εἴσω.
δῆλον δ' ἀρχῆς ἐξαιρόμενον
νέφος οἰμωγῆς ὡς τάχ' ἀνάψει
μείζονι θυμῷ· τί ποτ' ἐργάσεται
μεγαλόσπλαγχνος δυσκατάπαυστος
ψυχὴ δηχθεῖσα κακοῖσιν;
ΜΗ. ἒ ἒ αἶ αἶ.
ἔπαθον τλάμων ἔπαθον μεγάλων
ἄξι' ὀδυρμῶν· ὦ κατάρατοι
παῖδες ὄλοισθε στυγερᾶς ματρὸς

98. In *τόδ' ἐκεῖνο*, *ἐκεῖνο* refers to something before mentioned or to a proverb or sentiment, while *τόδε* points out its application in the present instance. Transl. "This is just what I told you." The phrase generally stands without any connection with the rest of the constr. so that what follows is joined to it without any copulative particle.

99. The Greeks often use the active voice of objects which are not produced by the activity of any agent but come by nature as *φύειν ὀδόντας*, "to get teeth", so here *κινεῖ κραδίαν* really = *κραδίᾳ αὐτῇ κινεῖται*. For *δὲ* in the second clause without *μὲν* in the first, and for the use of *δὲ* in repetitions see note on 131 inf.; 1071 inf. See v. 101. *πελάζειν* is neuter and = accedere, but is active in 191 sup.

106. "But it is clear that the cloud of grief arising from a small beginning will quickly blaze forth with greater fury". *ἐξαιρόμ.* Schol. *ἐπὶ πολὺ αὐξανόμενον*, see Hipp. 173, *στυγνὸν δ' ὀφρύων νέφος αὐξάνεται*. The simile of a cloud is a favorite one. See Phoen. 250. With *ἀρχῆς* we must supply *σμικρᾶς*. Pflugk considers *ἀρχ. ἐξαιρ.* = *ἀρχόμενον*, Herm. takes *δῆλον δ' ἀρχῆς*, "it is clear from her former actions", Bothe construes *θυμῷ μείζ. ἀρχ.*, "with greater anger than at first" which appears probable. *ἀνάψει* (for which Herm. proposed *ἀνάξει*, *ἀνάξει* being a variant in some copies) may be either for *ἀνάψεται* or may be taken actively with *νέφος* for its accus. and *Μήδεια* (understood) for its nom. Compare Orest. 609, *μᾶλλόν μ' ἀνάψεις ἐπὶ σὸν ἐξελθεῖν φόνον*.—*μεγαλόσπλαγχνος*, "high spirited", "magnanima". The liver, I may remark, was looked upon by the ancients as the seat of all human passions especially love and anger.

ξὺν πατρί, καὶ πᾶς δόμος ἔρροι.
ΤΡ. ἰώ μοί μοι. ἰὼ τλήμων.
τί δέ σοι παῖδες πατρὸς ἀμπλακίας
μετέχουσι; τί τούσδ' ἔχθεις; οἴμοι,
τέκνα, μή τι πάθηθ' ὡς ὑπεραλγῶ.
δεινὰ τυράννων λήματα, καί πως
ὀλίγ' ἀρχόμενοι, πολλὰ κρατοῦντες,
χαλεπῶς ὀργὰς μεταβάλλουσιν.
τὸ γὰρ εἰθίσθαι ζῆν ἐπ' ἴσοισιν
κρεῖσσον· ἔμοιγ' οὖν, εἰ μὴ μεγάλως,
ὀχυρῶς γ' εἴη καταγηράσκειν.
τῶν γὰρ μετρίων πρῶτα μὲν εἰπεῖν
τοὔνομα νικᾷ, χρῆσθαί τε μακρῷ

114. The notion contained in the words *καὶ πᾶς δόμ. ἔρρ.* is that of utter recklessness, brought on either by heavy sorrow or overweening pride. Cf. Phoen. 624, *ἐρρέτω πρόπας δόμος*. In v. 116 *ἀμπλακ.* = "fault" see Hipp. 146 and is the partitive genit.

118. *ὑπεραλγῶ* may mean "I grieve excessively" or "I grieve for or on behalf of some one" *ὑπὲρ*. The former is, I think, the proper force here. See Herakl. 619, *μήδ' ὑπεράλγει φροντίδα λύπᾳ*.

120. "Governed in few matters, having rule in many, they with difficulty lay aside angry resentments." See Hel. 1638, *ἀρχόμεσθ' ἄρ', οὐ κρατοῦμεν*. The plural *ὀργὰς* has perhaps an *intensive* force "fits of passion". So *θάνατοι*, "violent deaths" 197 inf.; *νύκτες*, "hours of night"; *αἵματα*, "deeds of blood"; *μανίαι*, "fits of madness", Theocr. Idyll. XI, 10, *ἤρατο δ' οὐ μάλοις οὐδὲ ῥόδῳ οὐδὲ κικίννοις ἀλλ' ὀλοαῖς μανίαις*. Compounds of *μετὰ* denoting "change" generally take a gen. of the old and accus. of new state. See Alkest. 1157. Readers of Horace will remember Velox amoenum saepe Lucretilem mutat Lycaeo Faunus. Carm. I, 17. 1, cf. Carm. III, 1. 47.

122. "For the being accustomed to live on an equal footing (with others) is better." Eurip. was an admirer of constitutional freedom. *ζῆν ἐπ' ἴσοισι* may also mean "to live in mediocrity" for which sentiment see Iph. Aul. 16, *ζηλῶ σὲ—ὃς ἀκίνδυνον βίον ἐξεπέρασ' ἀγνὼς ἀκλεής*; Hor. Epist. I, 17. 10 nec vixit male qui natus moriensque fefellit; Ovid. Trist. III, 4. 25 crede mihi bene qui latuit bene vixit. I may remark that *ζάω* makes its infin. in *ζῆν*, as do also six other verbs—*διψάω, κνάω, ψάω, πεινάω, σμάω*, and *χράομαι*. The "living on equal terms" here is the *ἰσότης* of Phoen. 535—45, and is recommended by Otanes in Hdt. III, 80. For the repetition of *γε* see Phoen. 554, *ἐπεὶ τά γ' ἀρκοῦνθ' ἱκανὰ τοῖς γε σώφροσιν*. *μεγάλως* = "in luxury" and is opposed in a way to *ὀχυρῶς* = "in safety". Some read *γοῦν* "at all events" instead of *γ' οὖν*, see 1408 inf.

125—30. "For in the first place the name of moderation is the best to mention, but far better is it for mortals to exercise it. But excess of power brings no help to men in time of danger, and the Deity when enraged is wont to repay greater evils to families." *πρῶτα μὲν* is here, as often elsewhere followed by *τε*, and not *ἔπειτα*. *τῶν μετρ. ὄνομ.* is a periphrasis for *μέτρια* as *ὄνομά τινος* for *τις* or *τι*, see Orest. 1045—46. For *τοὔνομα* cf. Hdt. III,

λῷστα βροτοῖσιν· τὰ δ' ὑπερβάλλοντ'
οὐδένα καιρὸν δύναται θνητοῖς·
μείζους δ' ἄτας ὅταν ὀργισθῇ
δαίμων οἴκοις ἀπέδωκεν.
ΧΟ. ἔκλυον φωνάν, ἔκλυον δὲ βοὰν
τᾶς δυστάνου
Κολχίδος, οὐδέ πω ἤπιος· ἀλλὰ γεραιά,
λέξον· ἀπ' ἀμφιπύλου γὰρ ἔσω μελάθρου γόον
ἔκλυον·

80, *πλῆθος δὲ ἄρχον πρῶτα μὲν οὔνομα πάντων κάλλιστον ἔχει ἰσονομίην*. *εἰπεῖν νικᾷ* = *βέλτιστόν ἐστι εἰπεῖν*. The infin. is sometimes put with words which express a quality and shows the respect in which that quality is to be considered, where in Latin after adjects. we would use the gerund. in -do, or supine in -u. *τὰ δ' ὑπερβ.—θνητοῖς*. This is a difficult passage. Paley trans. "But whatever is in excess *avails at no fit time* for mortals." He agrees with Pflugk in taking *δύναται* absolutely = "valet", and *καιρὸν* adverbially, as in Hel. 479, *καιρὸν γὰρ οὐδὲν ἦλθες*. For a full discussion of this passage see Appendix. *ἀπέδωκεν* "is wont to repay" this being the full force of the aor.

131. *ἔκλυον δὲ βοάν*. This is a peculiar form of coupling words by which instead of *καὶ* joining two words, another word belonging to the same sentence is placed twice and that either with *μὲν* and *δὲ* where we ordinarily use *τε—καί*, or with *δὲ* alone as here where we would expect *καί*. See Buttmann's note on Soph. Phil. 827.

135. I have substituted *ἀπ'* for *ἐπ'* and trans. "For I heard her cry within, coming from (*ἀπὸ*) the apartment with double entrance." Elms. keeps *ἐπὶ* and construes *ἐπὶ ἀμφιπ. μελάθρ.*, defending *ἐπὶ* by Hdt. V, 92, 63, *ἑστεῶτες ἐπὶ τῶν θυρέων*. Still we may explain with the Schol. *ἐγὼ ἐπὶ τοῦ ἀμφιπ. οὖσα ἤκουσα φωνῆς ἔσω τοῦ μελάθρου*. The two doors here mentioned are the *αὔλειος* or hall door leading into the *αὐλή* or peristyle of the *ἀνδρωνῖτις*, and the *μέταυλος θύρα* or door *behind* the *αὐλή*, leading into the peristyle of the *γυναικωνῖτις*. Some persons call this *second* door *μέσαυλος*, in which case it will mean the door between the two *αὐλαὶ* or peristyles, and by means of which all communication between the Andronitis and Gynaeconitis could be shut off. *ἔσω* is here used for *ἐντὸς* or *ἔνδον without* any idea of motion. See Hipp. 2. *οὐδὲ συνήδομαι* is put by Litotes for *συμπενθῶ*. So Rhesus 958, *οὐ μὴν θανόντι γ' οὐδαμῶς συνήδομαι*. This figure of speech is called Litotes, whereby more is meant than is actually expressed and the negative *implies* a contradiction to what is expressed. For *ἐπεί μοι φίλον κέκρανται* Paley suggested *ἐπεὶ οὔ μοι φίλια κέκρανται*, "since things unwelcome to me have been brought to pass." I now venture to propose the addition of *γε* after *ἐπεὶ*. The expression *ἐπεί γε* is used when the reason alleged for doing anything is so clear as to be undeniable, and is found in Hel. 556; Phoen. 554; Hipp. 955; Orest. 1180; Herakl. Fur. 141; Kykl. 181, 260. *ἐπεὶ* may = "from the time when" as in 26 sup. *κέκρανται* is from *κραίνω* and means "to prove" or "ratify a friendship". So *κέκρανται συμφορὰ* Hipp. 1255. The rare form of the plural in *-νται* only occurs where the third pers. sing. is different, yet in Aesch. Pers. 374 we find *ἔρρανται* from *ῥαίνω*. The passive perfects of verbs in *-αίνω* are generally limited to the third pers. sing. and infin., as *πέφανται* (769 inf.) and *πεφάνθαι* from *φαίνω*.

οὐδὲ συνήδομαι, ὦ γύναι, ἄλγεσι δώματος,
ἐπεί γε μοι φίλον κέκρανται.
ΤΡ. οὐκ εἰσὶ δόμοι· φροῦδα τάδ' ἤδη.
τὸν μὲν γὰρ ἔχει λέκτρα τυράννων,
ἡ δ' ἐν θαλάμοις τήκει βίοτον
δέσποινα, φίλων οὐδενὸς οὐδὲν
παραθαλπομένη φρένα μύθοις.
ΜΗ. αἰαῖ,
διά μου κεφαλᾶς φλὸξ οὐρανία
βαίη· τί δέ μοι ζῆν ἔτι κέρδος;
φεῦ φεῦ· θανάτῳ καταλυσαίμαν
βιοτὰν στυγερὰν προλιποῦσα.
ΧΟ. ἄιες, ὦ Ζεῦ καὶ γᾶ καὶ φῶς,
ἀχὰν οἵαν ἁ δύστανος
μέλπει νύμφα;
τίς σοί ποτε τᾶς ἀπλήστου
κοίτας ἔρος, ὦ ματαία,
σπεύσει θανάτου τελευτάν;
μηδὲν τόδε λίσσου.
εἰ δὲ σὸς πόσις
καινὰ λέχη σεβίζει,

139. "The family exists no longer it has been broken up ere this", since Iason the head of the δόμος became a member of Kreon's house by marrying Glauke. For the use of τάδε see on 182 inf.

140. λέκτρα is the nom. to ἔχει. Hence Musgr.'s corr. τὸν μὲν γάρ for ὁ μὲν γάρ is right. Porson gives φροῦδα γὰρ ἤδη τάδ. ὁ μὲν γάρ. λέκτρα may almost mean "the daughter". It is used like λέχος and λέχη with reference to the nuptial bed and marriage. For ἔχει (= quasi atque devinctum tenet et delectat) see Virg. Ecl. I, 31, postquam nos Amaryllis habet. In 143 the order is οὐδὲν ("in no respect") παραθ. φρ. μύθ. οὐδ. φίλων.

146. "May I bring to a close in death my hateful existence, having left it." See Suppl. 1003, ἐς Ἅιδαν καταλύσουσ' ἔμμοχθον βίοτον. With προλιπ. sc. αὐτὸν.

150. "What unsatisfied love of thine for the marriage bed will hasten the end caused by death.". I read ἀπλήστου with Paley and the best copies. The words ἄπλετος (= huge); ἄπλατος (α-πελάζω, read here by Elms. and Dind. and = "unapproachable" "sacred"); ἄπληστος and ἄπλαστος (πλάσσω) are frequently confused. The words ἀπλήστου κοίτας ἔρος (Aeolic for ἔρως) are put by Enallage for ἄπληστος κοίτας ἔρος. The Schol. expl. ἀπλήστ. by ἀκορέστου. Dind.'s reading ἀπλάτου is syncopated for ἀπελάτου, while ἀπλάστου preferred by Porson and Pflugk is a Doricism (?) for ἀπλήστου. For σπεύσ. θαν. τελευτ. see Hipp. 140, θανάτου θέλουσαν κέλσαι ποτὶ τέρμα δύστανον. μηδέν is put by a rare use for μὴ or μηδαμῶς. So Herakl. 474, θράσος μοι μηδὲν ἐξόδοις ἐμαῖς προσθῆτε; Andr. 88, μηδὲν τοῦτ' ὀνειδίσῃς ἐμοί.

155. "But if your husband prefers a new marriage, be not enraged with him for this." σεβίζει = "prefers". Some trans. τόδε "thus" = οὕτως which is very good; others "for this" the accus. after the verb. All verbs expressing pleasure or the opposite take an accus. of the thing or person which is the object of the emotion. χαράσσειν strictly means "to scratch", see Rhesus 73. Hesych. κεχαραγμένος. ὠργισμένος, see Hdt. VII, 1, καὶ πρὶν μεγάλως κεχαραγμένον τοῖσι Ἀθηναίοισι. — Ζεύς σοι. — "Zeus will avenge you in this matter" or "will be your advocate" as in Aesch. Eumen. 579, καὶ ξυνδικήσων αὐτὸς.

κείνῳ τόδε μὴ χαράσσου·
Ζεύς σοι τάδε συνδικήσει. μὴ λίαν
τάκου δυρομένα σὸν εὐνήταν.
ΜΗ. ὦ μεγάλα Θέμι καὶ πότνι' Ἄρτεμι,
λεύσσεθ' ἃ πάσχω, μεγάλοις ὅρκοις
ἐνδησαμένα τὸν κατάρατον
πόσιν; ὅν ποτ' ἐγὼ νύμφαν τ' ἐσίδοιμ'
αὐτοῖς μελάθροις διακναιομένους,
οἵ γ' ἐμὲ πρόσθεν τολμῶσ' ἀδικεῖν.
ὦ πάτερ, ὦ πόλις, ὧν ἀπενάσθην
αἰσχρῶς, τὸν ἐμὸν κτείνασα κάσιν.
ΤΡ. κλύεθ' οἷα λέγει κἀπιβοᾶται
Θέμιν εὐκταίαν Ζῆνά θ', ὃς ὅρκων
θνητοῖς ταμίας νενόμισται;
οὐκ ἔστιν ὅπως ἔν τινι μικρῷ
δέσποινα χόλον καταπαύσει.
ΧΟ. πῶς ἂν ἐς ὄψιν τὰν ἁμετέραν

160. Artemis was the goddess of hunting and *marriage*, hence invoked by Medea. ἐνδησαμένα, "having bound to myself". For ὅρκ. ἐνδησ. see 735 inf.; Hipp. 657. — ὅν ποτ' ἐγώ, "Whom may I behold with his bride destroyed at some time or other house and all". For the idiom αὐτοῖς μελάθροις "house and *all*" comp. Hipp. 1189, αὐταῖσιν ἀρβύλαισιν ἁρμόσας πόδα; Herakl. Fur. 1306, ἄνδρ' Ἑλλάδος τὸν πρῶτον αὐτοῖσιν βάθροις ἄνω κάτω στρέψασα. διακν. literally means "grated away like cheese" and is beautifully applied to the gradual decay and crumbling away of Medea's enemies and their houses.

165. οἵ γε = quippe qui. πρόσθεν, "first" hence "unprovoked". ἀπενάσθην, "I abandoned". Hesych. ἀπῳκίσθην. See Iph. Taur. 175, ἀπενάσθην πατρίδος ἐμᾶς. The word comes from ἀποναίω. κάσιν = Apsyrtus, whom Medea slew and scattered his limbs to detain her father Aeetes, by which contrivance she and Iason escaped.

169. Themis is invoked along with Zeus as if Διὸς πάρεδρος. εὐκταίαν = "called upon in prayers", see Orest. 214, καὶ τοῖσι δυστυχοῦσιν εὐκταία θεός. ὅρκων ταμίας, "the arbiter of oaths" equivalent to Ζεὺς ὅρκιος, for which see Soph. Philokt. 1324, Ζῆνα δ' ὅρκιον καλῶ. οὐκ ἔστιν ὅπως = nullo modo. οὐκ ἔστ. ὅπ. οὐ = "certainly". ἔν τινι μικρῷ supply χρόνῳ, "Within any short space of time." Some translate "For any small thing". Compare Soph. Antig. 422, ἐν χρόνῳ μακρῷ; Orest. 980, ἐν χρόνῳ μακρῷ.

173. πῶς ἂν with the Optat. expresses a wish, as I have remarked

ἔλθοι, μύθων τ' αὐδαθέντων
δέξαιτ' ὀμφάν,
εἴ πως βαρύθυμον ὀργὰν
καὶ λῆμα φρενῶν μεθείη.
μήτοι τό γ' ἐμὸν πρόθυμον
φίλοισιν ἀπέστω.
ἀλλὰ βᾶσά νιν
δεῦρο πόρευσον οἴκων
ἔξω, φίλα καὶ τάδ' αὔδα·
σπεῦσον δέ τι πρὶν κακῶσαι
τοὺς εἴσω·
πένθος γὰρ μεγάλως τόδ' ὁρμᾶται.
ΤΡ. δράσω τάδ'· ἀτὰρ φόβος εἰ πείσω
δέσποιναν ἐμήν·
μόχθου δὲ χάριν τήνδ' ἐπιδώσω.
καίτοι τοκάδος δέργμα λεαίνης
ἀποταυροῦται δμωσίν, ὅταν τις
μῦθον προφέρων πέλας ὁρμαθῇ.
σκαιοὺς δὲ λέγων κοὐδέν τι σοφοὺς

on 97 sup. εἴ πως. "if in any way" compare Thuc. I, 58, Ποτιδαιᾶται δὲ πέμψαντες μὲν καὶ παρ' Ἀθηναίους πρέσβεις εἴ πως πείσειαν.

178. "Let not my friends however want my zeal." τὸ πρόθυμον is put for ἡ προθυμία, compare Phoen. 268, τὰ πίστ' ἐμαυτῷ τοῦ θράσους παρέξομαι. We find μήτοι with the Imperative in Soph. Antig. 544, μήτοι μ' ἀτιμάσῃς τὸ μὴ οὐ θανεῖν σὺν σοί.

182. "Tell her also that we here are friends." For this meaning and use of τάδε compare Andr. 168, οὐ γὰρ ἐσθ' Ἕκτωρ τάδε, οὐ Πρίαμος, οὐδὲ χρυσός; Troad. 100, οὐκέτι Τροία τάδε. Pors. and Elms. read φίλα, the vocat. sing. fem., but the metre would not admit it.—σπεῦσον δέ τι. "But hasten somewhat" i.e. go a little faster. Herm. takes τι = ὅ σπεύδεις, ὅ ἐν χερσὶν ἔχεις.

184. φόβ. εἰ πείσω = φόβ. μὴ οὐ πείσω, "I fear lest I shall not persuade." After notions of fear or anxiety εἰ is used instead of μὴ see 931 inf.; Herakl. 791, φόβος γὰρ εἴ μοι ζῶσιν οὓς ἐγὼ θέλω. So in Latin vereor ut persuadeam, "I fear I shall *not* persuade". ἐπιδώσω, "I will voluntarily give". μόχθου χάριν. Schol. ὑπὸ τοῦ μόχθου, οὗ περὶ ἡμᾶς ἔχεις.

187. δέργμα is a kind of cognate accus. and = βλέπει βλέμμα λεαίνης. The Schol. expl. by λείπει τὸ ἔχουσα. For the simile of a bull's look in ἀποταυροῦται δέργμα, see note on 92 sup.

190 sq. In this passage Eurip. recommends the use of music in grief and anger. The Greeks only used music at feasts &c., and the cessation or absence of music was regarded as a sign of mourning, comp. Alkest. 343, παύσω δὲ κώμους—μοῦσάν θ'—οὐ γάρ ποτ' οὔτ' ἂν βαρβίτου θίγοιμ' ἔτι οὔτ' ἂν φρέν' ἐξαίροιμι πρὸς Λίβυν λακεῖν αὐλόν. σκαιοὺς = "gauche", "perverse and stupid". When the condition is conceived of as fulfilled, the Optat. with ἂν expresses a modest

τοὺς πρόσθε βροτοὺς οὐκ ἂν ἁμάρτοις,
οἵτινες ὕμνους ἐπὶ μὲν θαλίαις
ἐπί τ' εἰλαπίναις καὶ παρὰ δείπνοις
εὕροντο, βίου τερπνὰς ἀκοάς,
στυγίους δὲ βροτῶν οὐδεὶς λύπας
εὕρετο μούσῃ καὶ πολυχόρδοις
ᾠδαῖς παύειν, ἐξ ὧν θάνατοι
δειναί τε τύχαι σφάλλουσι δόμους.
καίτοι τάδε μὲν κέρδος ἀκεῖσθαι
μολπαῖσι βροτούς· ἵνα δ' εὔδειπνοι
δαῖτες, τί μάτην τείνουσι βοάν;
τὸ παρὸν γὰρ ἔχει τέρψιν ἀφ' αὑτοῦ
δαιτὸς πλήρωμα βροτοῖσιν.
ΧΟ. ἰαχὰν ἄιον πολύστονον γόων,
λιγυρὰ δ' ἄχεα μογερὰ βοᾷ
τὸν ἐν λέχει προδόταν κακόνυμφον·

assertion of some action or fact, present or future, marking it as less certain than if it had been in the Present or Future, and depending on the will of the person addressed, or on some other condition which is supposed to be fulfilled.

194. The accus. (frequently with a genit. depending upon it) is put in apposition to the object of the verb, see 597 inf. εὑρέσθαι is here put for εὑρεῖν, in Herakl. 169 the active is put for the middle. Still perhaps, as Dr. Veitch observes, the middle may have a peculiar force, "have invented for themselves—for their benefit".—παύειν = "to make to cease". With ἐξ ὧν supply λυπῶν and comp. Phoen. 810, Σφιγγὸς—ἃ—φέρεν αἰθέρος εἰς ἄβατον φῶς γένναν, τὰν ὁ κατὰ χθονὸς Ἅιδας Καδμείοις ἐπιπέμπει, where τὰν refers to Σφιγγά. θάνατοι here means "violent deaths", see Elekt. 484, τοιγάρ σέ ποτ' οὐρανίδαι πέμψουσιν θανάτοισι. σφάλλουσι here means "overthrow", but there is another sense attached to the verb σφάλλειν, which, strictly meaning "to cause to make a false step" is used by a kind of euphemism to express the yielding to the passion of love which is termed adultery. σφάλλειν lit. means "to cause to make a false step", "to trip". "To make a false step" is σφάλλομαι. We too use *fall* in the same sense, e.g. "*fallen* women". Compare Ion 1523, ὅρα σὺ μῆτερ μὴ σφαλεῖσ' ἃ παρθένοις ἐγγίγνεται νοσήματ' ἐς κρυπτοὺς γάμους.

200. ἵνα, "where", τείνουσι βοάν, "raise the song". τὸ παρὸν—. "For the present abundance of the feast brings of itself pleasure to mortals" i.e. of itself without the accompaniment of music.

204—6. ἄιον, "I heard". In 148 sup. Hesych. expl. ἄιες by ἐπύθου. λιγυρὰ δ'—. "And grieving over her painful woes with loud wailings she accuses the unfaithful bridegroom her husband." This is a complicated passage. The words λιγυρὰ ἄχεα μογερὰ go together, and the expression ἄχεα βοᾷ προδόταν is equivalent to ὀδυρομένη ἐγκαλεῖ. For this constr. of the accus. of the more remote object προδόταν we may compare Herakl. 656, τί γὰρ βοὴν ἔστησας ἄγγελον φόβου; Bacch. 345, τῆς σῆς δ' ἀνοίας τόνδε τὸν διδάσκαλον δίκην μέτειμι; Soph. Elekt. 124, τίν' ἀεὶ τάκεις—οἰμωγὰν—

θεοκλυτεῖ δ' ἔτ' ἄδικα παθοῦσα
τὰν Ζηνὸς ὁρκίαν Θέμιν,
ἅ νιν ἔβασεν
Ἑλλάδ' ἐς ἀντίπορον
δι' ἅλα νύχιον ἐφ' ἁλμυρὰν
πόντου κλῇδ' ἀπέραντον.
ΜΗ. Κορίνθιαι γυναῖκες, ἐξῆλθον δόμων,
μή μοί τι μέμψησθ'· οἶδα γὰρ πολλοὺς βροτῶν
σεμνοὺς γεγῶτας, τοὺς μὲν ὀμμάτων ἄπο,
τοὺς δ' ἐν θυραίοις· οἱ δ' ἀφ' ἡσύχου ποδὸς
δύσκλειαν ἐκτήσαντο καὶ ῥᾳθυμίαν.

Ἀγαμέμνονα. *τὸν ἐν λέχει*, "her husband", so *οἱ ἐν τέλει* &c.

207 sq. *θεοκλ.* Hesych. *θεὸν ἐπικαλεῖται*. So Aesch. Pers. 502, *ἐπεὶ δὲ πολλὰ θεοκλυτῶν ἐπαύσατο.* *ἄδικα* is a neut. plur. adject. put for an adverb. The student should remark *ἅ* referring to a *person*, Themis. We may also however connect *ἄδικ. παθ. ἅ νιν ἔβασ.* thus. "Suffering unjustly in respect of the oaths which induced her to go". The unusual *activity* and force of the aor. should be observed. Bothe reads *θέμιν*, "fidem Jovis, qui jurisjurandi arbiter est". *τὰν Ζηνὸς*, "the daughter of Jove". *δι' ἅλα νύχιον*, "by a nocturnal voyage". The Greeks did not fight or sail by night except when flying from an enemy. Cf. Rhesus 53, *ἄνδρες γὰρ ἐκ γῆς τῆσδε νυκτέρῳ πλάτῃ λαθόντες ὄμμα τοὐμὸν αἴρεσθαι φυγὴν μέλλουσι.* The words *ἁλμ. πόντ. κλῇδ' ἀπέραντον* = "the endless (i.e. "open at both ends") strait of the briny ocean". Had Bothe perceived this he would not have proposed *ἀλίμενον* or read *ἀπεράντου*. *πόντου κλῇδα* is the present Strait of Constantinople, the Thracian Bosporus. *ἀπέραντον* may refer to Homer. Il. XXIV, 545.

214. Medea here makes her appearance on the stage. *She* comes forth to *avoid* the censure of the Chorus, but Makaria in Herakl. 474, and Clytemnestra in Aesch. Agam. 830 deprecate blame, and excuse their apparent boldness in appearing in public, which *respectable* Greek ladies did not do unless attended. Thus *μὴ* = "lest".

216 sq. *σεμνοὺς*, "proud" or more vulgarly "stuck-up". I render the passage thus. "For I know that many persons have become proud, some by living out of sight (i.e. in private), others on the contrary by being in public, but the former from their retired course of life have acquired a character of ill repute and inactivity." Others transl. "Some (I have seen) with my own eyes, and others (I have heard of) among strangers." The Schol. who follows my transl. renders *οἱ δ' ἀφ' ἡσύχ.* thus "while others again have gotten ill-repute from their inactivity." For *ἄπ' ὀμμάτ.*, "with my own eyes", see Soph. Œd. Kol. 14. *μὲν* and *δὲ* here answer to each other, and *οἱ δέ* = "the former", the *τοὺς μὲν ἀπ' ὀμμάτ. ἀφ' ἡσύχ. ποδ.*, "from their quiet walk of life". The metaphor is from a quiet noiseless step, see Orest. 136, *ὦ φίλταται γυναῖκες, ἡσύχῳ ποδὶ χωρεῖτε.* *δύσκλειαν*, "a character of ill-repute". So *μωρίαν*, "a charge of folly". Soph. Antig. 470. *ῥᾳθυμίαν*, "inactivity". This is apparently aimed at those who in time of revolution remained neutral, and took no side in politics, to prevent which and encourage patriotism, one of the laws of Solon passed B. C. 494 enacted that any citizen who stood aloof and sided with neither party in a civil sedition should be dishonoured and disenfranchised.

δίκη γὰρ οὐκ ἔνεστ' ἐν ὀφθαλμοῖς βροτῶν,
ὅστις πρὶν ἀνδρὸς σπλάγχνον ἐκμαθεῖν σαφῶς
στυγεῖ δεδορκώς, οὐδὲν ἠδικημένος.
χρὴ δὲ ξένον μὲν κάρτα προσχωρεῖν πόλει·
οὐδ' ἀστὸν ἤνεσ' ὅστις αὐθάδης γεγὼς
πικρὸς πολίταις ἐστὶν ἀμαθίας ὕπο.
ἐμοὶ δ' ἄελπτον πρᾶγμα προσπεσὸν τόδε
ψυχὴν διέφθαρκ'· οἴχομαι δὲ καὶ βίου
χάριν μεθεῖσα κατθανεῖν χρῄζω, φίλαι.
ἐν ᾧ γὰρ ἦν μοι πάντα, γινώσκω καλῶς,
κάκιστος ἀνδρῶν ἐκβέβηχ' οὑμὸς πόσις.
πάντων δ' ὅσ' ἔστ' ἔμψυχα καὶ γνώμην ἔχει
γυναῖκές ἐσμεν ἀθλιώτατον φυτόν·

219—21. For *ἔνεστι ἐν* compare Hipp. 7, *ἔνεστι γὰρ δὴ κἀν θεῶν γένει τόδε*; Bacch. 269, *ἐν τοῖς λόγοισι δ' οὐκ ἔνεισί σοι φρένες.* The singular relative *ὅστις* refers to the plural substantive *βροτῶν* by a not uncommon constr. So Hek. 359, *ἔπειτ' ἴσως ἂν δεσποτῶν ὠμῶν φρένας τύχοιμ' ἄν, ὅστις ἀργύρου μ' ὠνήσεται.* We have the opposite, the plural relat. referring to a sing. substant. in Orest. 920. On *σπλάγχνον* see on 109 sup. *δεδορκώς*, "at first sight". *οὐδ. ἠδικ.* = *οὐδὲν ἀδίκημα ἠδικ.*

222. *ξένον μὲν κάρτα*, "a foreigner especially". *προσχωρεῖν* means "to yield to the laws of". *συγχωρεῖν*, which Elmsl. thought more usual, would mean simply "to yield" whereas *προσχ.* has the sense of "coming over to another's views". For the sentiment see Suppl. 892, *πρῶτον μὲν ὡς χρὴ τοὺς μετοικοῦντας ξένους, λυπηρὸς οὐκ ἦν, οὐδ' ἐπίφθονος πόλει.* *ἤνεσα* is here the aorist of completion and has the same meaning as the present for which it is here put. In Latin "nec laudo nec unquam laudavi". See Iph. Taur. 1023, *τὸ δὲ πρόθυμον ἤνεσα.* With the form *αὐθάδης* comp. *αὐτογνώμων, αὐτόβουλος* &c. The words *αὐθαδ. γεγ.* are aimed at Kleon, the famous demagogue of Athens at this period. *ἀμαθίας* here = "ignorance", but in Andr. 170, *ἀμαθία* = *μωρία*, "incontinence".

225. "But this matter having fallen on me unexpected, has crushed my spirit." Comp. Orest. 1173, *εἴ ποθεν ἄελπτος παραπέσοι σωτηρία.* *ἐμοὶ* is placed at the beginning of the sentence to show that the notion of the sentence refers to it. *οἴχομαι*, "I am ruined". Like *ἥκω*, *οἴχομαι* has the sense of the Perfect in the Present tense, see Jelf §. 396. We have the same expression *χάρις βίου* in Hipp. 1408.

228. "For he in whom were all my hopes (I feel sure), that is my husband, has turned out a most wicked man." I read *γινώσκω καλῶς* with Canter., and comp. Herakl. 981 sq., *δεινόν τι καὶ συγγνωστὸν ὦ γύναι σ' ἔχειν νεῖκος πρὸς ἄνδρα τόνδε, γινώσκω καλῶς.* The infin. *γινώσκειν* is kept by most editors, with which transl. "He on whom depended my arranging all matters rightly". Musgr. prop. *γινώσκεις*, adopted by Pors. and Elm. *ἐν ᾧ* = "penes quem" or "in quo", see Alkest. 279, *ἐν σοὶ δ' ἐσμὲν καὶ ζῆν καὶ μή.* *πάντα μοι ἦν* = "All my hopes and resources were fixed". See Terence Phorm. III, 1. 6, cujus nunc miserae spes opesque sunt in te uno omnes sitae.

231. *φυτὸν* is also applied (perhaps contemptuously) to women in

ἃς πρῶτα μὲν δεῖ χρημάτων ὑπερβολῇ
πόσιν πρίασθαι δεσπότην τε σώματος
λαβεῖν· κακοῦ γὰρ τοῦτ᾽ ἔτ᾽ ἄλγιον κακόν·
κἀν τῷδ᾽ ἀγὼν μέγιστος, ἢ κακὸν λαβεῖν
ἢ χρηστόν. οὐ γὰρ εὐκλεεῖς ἀπαλλαγαὶ
γυναιξὶν, οὐδ᾽ οἷόν τ᾽ ἀνήνασθαι πόσιν.
ἐς καινὰ δ᾽ ἤθη καὶ νόμους ἀφιγμένην
δεῖ μάντιν εἶναι, μὴ μαθοῦσαν οἴκοθεν,
ὅτῳ μάλιστα χρήσεται ξυνευνέτῃ.
κἂν μὲν τάδ᾽ ἡμῖν ἐκπονουμέναισιν εὖ
πόσις ξυνοικῇ, μὴ βίᾳ φέρων ζυγὸν,
ζηλωτὸς αἰών· εἰ δὲ μὴ, θανεῖν χρεών.
ἀνὴρ δ᾽ ὅταν τοῖς ἔνδον ἄχθηται ξυνὼν,
ἔξω μολὼν ἔπαυσε καρδίαν ἄσης,
ἢ πρὸς φίλον τιν᾽ ἢ πρὸς ἥλικας τραπείς·
ἡμῖν δ᾽ ἀνάγκη πρὸς μίαν ψυχὴν βλέπειν.

Hipp. 630, οἱ δ᾽ αὖ λαβὼν ἀτηρὸν ἐς δόμους φυτόν. For γυναῖκες fem. plur. joined with φυτὸν neut. sing. see Jelf §. 382. 1.—μὲν is answered by τε, and τοῦτο refers to δεσπ. τε σώμ. λαβ. while κακοῦ refers to πόσ. πρίασθ. χρημ. ὑπερβ., "by a great dowry". For the custom see Hipp. 627, τούτῳ δὲ δῆλον ὡς γυνὴ κακὸν μέγα, προσθεὶς γὰρ ὁ σπείρας τε κἀκθρέψας πατὴρ φερνὰς ἀπῴκισ᾽, ὡς ἀπαλλαχθῇ κακοῦ. Virgil like Eurip. has confounded the custom of the heroic age with his own. See Georg. I, 29.

234. I read τοῦτ᾽ with Bothe and Paley. There are *two* evils mentioned 1) the having to buy a husband, 2) when bought having to become his slave.

236. "For divorces are not glorious to women, nor is it possible to disown one's husband." The law of divorce in Athens did not permit a wife to be divorced from her husband without his consent, but made everything smooth for the husband's divorce. ἀνήνασθαι = "to renounce" or "disown". See Hipp. 14, ἀναίνεται δὲ λέκτρα κοὐ ψαύει γάμων; Pind. Nem. V, 60, εὐθὺς δ᾽ ἀπανάνατο νύμφαν.

238. For ἐς καινὰ—ἀφιγμ. comp. Terence Andr. I, 2, 18, nunc hic dies aliam vitam adfert, alios mores postulat. οἴκοθεν = "of one's self" and not, as some take it "from family intercourse". Klotz expl. the constr. to be ὅστις μάλιστα ἔσται, ᾧ χρήσεται συνευνέτῃ.

241. εὖ goes with ἐκπονουμ., not with ξυνοικῇ as Elmsl. wrongly thought. "And if with us skilfully elaborating these matters a consort should dwell, who bears the yoke quietly, enviable is our lot but if not, it is better to die. For when a man is at variance with his domestic circle, he is wont to go out and relieve his heart of weariness." For the simile in ζυγὸν see on 673 inf. μὴ βίᾳ = "quietly". ἄχθομαι like αἰσθάνομαι takes a part. ἔπαυσε, "is wont to relieve", see 130 sup. ἄσης properly "surfeit" is perhaps connected with ἀηδία. Hesych. ἄσης· λύπης. ἥλικας = "his equals in rank and age". See Phœn. 1748, πρὸς ἥλικας φάνηθι σάς. A gloss in the Cod. Vatic. has πρὸς μίαν ψυχήν· τὴν τοῦ ἀνδρός. The sense seems so plain that I am surprised at Bothe imagining that μίαν ψυχ. could mean Medea's own heart. He truly remarks that Grecian ladies of respectable character rarely appeared in public, and never unless veiled and hedged in by a numerous retinue. Horace, Ovid and Propertius complain that they cannot see or speak to their mistresses.

λέγουσι δ᾽ ἡμᾶς ὡς ἀκίνδυνον βίον
ζῶμεν κατ᾽ οἴκους, οἱ δὲ μάρνανται δορί,
κακῶς φρονοῦντες· ὡς τρὶς ἂν παρ᾽ ἀσπίδα
στῆναι θέλοιμ᾽ ἂν μᾶλλον ἢ τεκεῖν ἅπαξ.
ἀλλ᾽ οὐ γὰρ αὑτὸς πρὸς σὲ κἄμ᾽ ἥκει λόγος·
σοὶ μὲν γὰρ πόλις ἥδ᾽ ἐστὶ καὶ πατρὸς δόμοι
βίου τ᾽ ὄνησις καὶ φίλων συνουσία,
ἐγὼ δ᾽ ἔρημος, ἄπολις οὖσ᾽ ὑβρίζομαι
πρὸς ἀνδρὸς, ἐκ γῆς βαρβάρου λελησμένη,
οὐ μητέρ᾽, οὐκ ἀδελφὸν, οὐχὶ συγγενῆ
μεθορμίσασθαι τῆσδ᾽ ἔχουσα συμφορᾶς.
τοσοῦτον οὖν σου τυγχάνειν βουλήσομαι,
ἤν μοι πόρος τις μηχανή τ᾽ ἐξευρεθῇ,
πόσιν δίκην τῶνδ᾽ ἀντιτίσασθαι κακῶν
τὸν δόντα τ᾽ αὐτῷ θυγατέρ᾽ ἥν τ᾽ ἐγήματο,

248. On the transposition of ἡμᾶς see note on 37 sup. "But people say of us that we live a life of security at home." κακῶς φρονοῦντ., "judging wrongly". See Herakl. 56, παρ᾽ ἀσπίδα στῆναι, "to stand in battle array", so in Phœn. 1001, στάντες παρ᾽ ἀσπίδα οὐκ ὀκνήσουσιν θανεῖν. In repetitions of ἂν, the particle is attached to the word on which most emphasis is to be laid, and may be repeated after the verb it modifies although no emphasis is intended. See Jelf §. 432. b.

252. "But enough, for the same argument comes not home to you and me." For this force of ἀλλὰ γὰρ see Phœn. 871. We find a similar complaint of the want of a city in Hipp. 1184, πόλις γὰρ οὐκέτ᾽ ἔστιν ἥδε μοι. I read συνουσία with Klotz and the best MSS. Dind. and others prefer κοινωνία.

256. λελησμένη, "having been carried off" from ληΐζομαι. This word is confounded with λελημμένος (Ionic for εἰλημ.) in Rhesus 74 and elsewhere. Helen. in Ovid. Heroid. 231 sq. says: Non erat Aeetes, ad quem despecta rediret, non Idyia parens Chalciopeque soror, tale nihil timeo. Sed nec Medea timebat.—μεθορμ. lit. "to change moorings" hence "to fly to as a refuge from". Schol. λείπει τὸ ὡς. See Bacch. 931, καὶ βακχιάζων ἐξ ἕδρας μεθώρμισα. For the genit. συμφ. see on 121 sup.

259. βουλήσομαι, "I wish and ever shall wish". It is equivalent to βουλομένῳ μοι ἔσται. The future has its own proper meaning, as it depends on the *future* success of her plan.—ἤν πόρος—ἐξευρέθῃ, so in the passage from Horace, the future is required as depending on a condition still future. Bothe considers it merely put for the present, and Erfurdt on Soph. Œd. Rex 1077 agrees with him. See however Neve's note on Œd. Rex 1077. Compare Hor. Epist. I, 14. 44, quam scit uterque libens censebo exerceat artem.

261. "To inflict punishment on my husband in return for these calamities, and on him who gave him his daughter, and on her who has married Iason." For ἥν the common reading, Porson prop. ᾗ τ᾽ or ἥ τ᾽. Of these Elmsl., Dind. and Paley adopt the latter, I think rightly. The objections to ἥν are that a man is

σιγᾶν. γυνὴ γὰρ τἄλλα μὲν φόβου πλέα,
κακή δ' ἐς ἀλκὴν καὶ σίδηρον εἰσορᾶν·
ὅταν δ' ἐς εὐνὴν ἠδικημένη κυρῇ,
οὐκ ἔστιν ἄλλη φρὴν μιαιφονωτέρα.

ΧΟ. δράσω τάδ'· ἐνδίκως γὰρ ἐκτίσει πόσιν,
Μήδεια. πενθεῖν δ' οὔ σε θαυμάζω τύχας.
ὁρῶ δὲ καὶ Κρέοντα, τῆσδ' ἄνακτα γῆς,
στείχοντα, καινῶν ἄγγελον βουλευμάτων.

ΚΡ. σὲ τὴν σκυθρωπὸν καὶ πόσει θυμουμένην,
Μήδειαν, εἶπον τῆσδε γῆς ἔξω περᾶν
φυγάδα, λαβοῦσαν δισσὰ σὺν σαυτῇ τέκνα.
καὶ μή τι μέλλειν· ὡς ἐγὼ βραβεὺς λόγου
τοῦδ' εἰμὶ, κοὐκ ἄπειμι πρὸς δόμους πάλιν,
πρὶν ἄν σε γαίας τερμόνων ἔξω βάλω.

ΜΗ. αἰαῖ· πανώλης ἡ τάλαιν' ἀπόλλυμαι.
ἐχθροὶ γὰρ ἐξιᾶσι πάντα δὴ κάλων,

said γαμεῖν and not γαμεῖσθαι, while a woman is said γαμεῖσθαί τινι, not τινά. Thus ἥ τ' ἐγήματο is right, and = ἐκείνην τ' ἣ ἐγήματο, like the constr. in 515 inf. For δίκην Pflugk reads δίκῃ, "justly". The double accus. constr. is same as μετιέναι τινὰ δίκην. σιγᾶν refers to τυγχάνειν sup. With Medea's request to the Chorus to keep silence, comp. Hipp. 712, σιγῇ καλύψαθ' ἁνθάδ' εἰσηκούσατε. For φόβ. πλέα see 903 inf. κακὴ δ'—"But cowardly with respect to valour and the sight of steel." Elmsl. says κακὴ ἀλκὴν = ἀλκῆς κενή.

265. ἐς = quod attinet ad, see 466 inf. κυρεῖν is constr. with a part. as in Alkest. 954. For the sentiment in 266 see Seneca Med. 579 sq. nulla vis flammae tumidique venti tanta nec teli metuenda torti, quanta cum conjux viduata taedis ardet et odit.—δράσω τάδ' = σιγήσομαι. A common form of expression to denote acquiescence with the previous speaker. See 184 sup. Paley remarks that πενθεῖν is very rarely used unless of "mourning for a death". He compares Aesch. Agam. 567, τί ταῦτα πενθεῖν δεῖ. Verse 270 is also found Troad. 703, τίν' αὖ δέδορκα τόνδ' Ἀχαιϊκὸν λάτριν | στείχ. &c. &c.

271. For the accus. σὲ τὴν at the beginning of an address compare Ion 452, σὲ τὰν ὠδίνων—ἱκετεύω, et passim. It is so placed to give emphasis and command the listener's attention. εἶπον, "I command" jubeo. The tragedians often use the aor. to express a thought *present* indeed in time but long since firmly conceived in the speaker's mind. For the use of the aor. for an *obsolete present* see Herakl. Fur. 177, ἠρόμην for ἐρωτῶ.

274. βραβεὺς λόγου, "the arbiter of this command". So Orest. 1065, βραβεὺς φόνου. The student should remark the *alliteration* in τοῦδ' εἰμὶ κοὐκ ἄπειμι, and compare 323, 340, 476 inf.; Plaut. Trinum. I, 2. 130, me absente atque insciente, inconsultu meo. πρὶν ἂν βάλω, "before I shall have cast out". This Greek future is rendered by the Latin *futurum exactum*. See Jelf §. 842. 6.

278. "For my enemies are crowding on all sail against me and there is no easily attainable landing from the sea of calamity." ἐξιᾶσ. πάντ. κάλ. lit. "are letting out all the ropes or reefs", see 524 inf. The student should not confuse καλὸς, adj. "good" and κάλως subst. "a

κοὐκ ἔστιν ἄτης εὐπρόσοιστος ἔκβασις.
ἐρήσομαι δὲ καὶ κακῶς πάσχουσ' ὅμως,
τίνος μ' ἕκατι γῆς ἀποστέλλεις, Κρέον;

ΚΡ. δέδοικά σ', οὐδὲν δεῖ παραμπίσχειν λόγους,
μή μοί τι δράσῃς παῖδ' ἀνήκεστον κακόν.
ξυμβάλλεται δὲ πολλὰ τοῦδε δείματος·
σοφὴ πέφυκας καὶ κακῶν πολλῶν ἴδρις,
λυπεῖ δὲ λέκτρων ἀνδρὸς ἐστερημένη.
κλύω δ' ἀπειλεῖν σ', ὡς ἀπαγγέλλουσί μοι,
τὸν δόντα καὶ γήμαντα καὶ γαμουμένην
δράσειν τι· ταῦτ' οὖν πρὶν παθεῖν φυλάξομαι.
κρεῖσσον δέ μοι νῦν πρός σ' ἀπεχθέσθαι, γύναι,
ἢ μαλθακισθένθ' ὕστερον μέγα στένειν.

ΜΗ. φεῦ φεῦ·
οὐ νῦν με πρῶτον, ἀλλὰ πολλάκις, Κρέον,
ἔβλαψε δόξα μεγάλα τ' εἴργασται κακά.
χρὴ δ' οὔποθ' ὅστις ἀρτίφρων πέφυκ' ἀνὴρ
παῖδας περισσῶς ἐκδιδάσκεσθαι σοφούς·

rope or cable". κάλων is here of course the accus. sing., so εἰκὼ in 1162 inf., and is of the fourth declension of Simples in Wordsworth's Grammar. δὴ = "as it seems", 1024 inf., or perhaps πάντα δὴ, "absolutely all". For ἐξιέναι κάλων compare Herakl. Fur. 837, ἔλαυνε, κίνει, φόνιον ἐξίει κάλων.—εὐπρόσοιστος ἔκβασις, "an easily attainable landing place". Schol. εὐεπιβούλευτος, καὶ ῥᾳδία πρὸς τὸ διαφυγεῖν αὐτὴν. The word, which is an ἅπαξ λεγόμενον is derived from προσφέρεσθαι = προσιέναι. We find ἀπροσφόρος, "inaccessus" Iph. Aul. 287. With ἄτης we must supply πελάγου. For examples of this simile see on 363 inf.

280. ὅμως limits πάσχουσ'. Porson well remarks "qui adversa fortuna utuntur, eos, quorum in potestate sunt, non audent libere alloqui". For ἐρήσομαι δὲ ὅμως comp. Hek. 825; Phœn. 438. ἕκατι = ἕκητι = ἕνεκα. ἀποστέλ. Hesych. ἀπείργεις. κωλύεις. Eurip. always uses the form in -ίσχω, hence I prefer παραμπίσχειν with Elms. to -πέχειν with Pors. and Klotz. See Hipp. 193. δέδοικα from δείδω.

284. "And many points *contribute* to *form a part of* this fear" or "concur to create this fear" i.e. join in causing it. For a full discussion on this line see Appendix. Adjectives signifying skill &c. govern a genit. so ἴδρις, τρίβων, ἔμπειρος. See Aesch. Suppl. 453, θέλω δ' ἀΐδρις μᾶλλον ἢ σοφὸς κακῶν εἶναι.

287. For the *tautology* in κλύω—ἀπαγγέλλουσι see Phœn. 737, ἕπτ' ἄνδρας αὐτοῖς φασίν, ὡς ἤκουσ' ἐγώ. The article is omitted with γήμαντα in accordance with a poetic usage. See Andr. 405, πρὸς τὰς παρούσας ἢ παρελθούσας τύχας.

293. "Not now for the first time, but often, Kreon, has my reputation injured me and worked me much evil." δόξα = "reputation" with an implied sense of "bad", which however Medea pretends to consider unfounded. —χρὴ δ'—"But no prudent man ought to have his children educated so as to be too wise." ἀρτίφρ. Hesych. ὑγιὴς τὴν φρένα, σώφρων. συνετός. ἐκδιδάσκ. is here used in its pure middle signification. There is a kind of prolepsis in σοφοὺς =

χωρὶς γὰρ ἄλλης ἧς ἔχουσιν ἀργίας
φθόνον πρὸς ἀστῶν ἀλφάνουσι δυσμενῆ.
σκαιοῖσι μὲν γὰρ καινὰ προσφέρων σοφὰ
δόξεις ἀχρεῖος κοὐ σοφὸς πεφυκέναι·
τῶν δ' αὖ δοκούντων εἰδέναι τι ποικίλον
κρείσσων νομισθεὶς λυπρὸς ἐν πόλει φανεῖ.
ἐγὼ δὲ καὐτὴ τῆσδε κοινωνῶ τύχης.
σοφὴ γὰρ οὖσα τοῖς μέν εἰμ' ἐπίφθονος,
[τοῖς δ' ἡσυχαία, τοῖς δὲ θατέρου τρόπου.]
τοῖς δ' αὖ προσάντης· εἰμὶ δ' οὐκ ἄγαν σοφή.
σὺ δ' οὖν φοβεῖ με μή τι πλημμελὲς πάθῃς.
οὐχ ὧδ' ἔχει μοι, μὴ τρέσῃς ἡμᾶς, Κρέον,
ὥστ' ἐς τυράννους ἄνδρας ἐξαμαρτάνειν.
σὺ γὰρ τί μ' ἠδίκηκας; ἐξέδου κόρην
ὅτῳ σε θυμὸς ἦγεν. ἀλλ' ἐμὸν πόσιν
μισῶ· σὺ δ', οἶμαι, σωφρονῶν ἔδρας τάδε.
καὶ νῦν τὸ μὲν σὸν οὐ φθονῶ καλῶς ἔχειν.

ὥστε σοφοὺς γενέσθαι, so *φοινίαν* in 864 inf. *περισσῶς*, "uselessly", "vainly", "extraordinarily", see Soph. Antig. 68, *τὸ γὰρ περισσὰ πράσσειν οὐκ ἔχει νοῦν οὐδένα.* The sentiment of *ἡ λίαν σοφὴ* is also repudiated in 305 inf.; and other places.

297—98. "For apart from the charge of indolence which they incur besides, they meet with hostile envy from their fellow-citizens." For the *pleonasm* in *ἄλλης* comp. Orest. 533, *τί μαρτύρων ἄλλων ἀκούειν δεῖ μ' ἅ γ' εἰσορᾶν πάρα. ἀλφάνουσιν.* Schol. *εὑρίσκουσιν.* For the attraction of *ἧς* into the genit. see Soph. Elekt. 763, *μέγιστα πάντων ὧν ὄπωπ' ἐγὼ κακῶν. ἀργία* is "indolence", not "otium sapientis", as one critic expl.

303. *τύχης* is the part. genit. governed by *κοιν. σοφὴ* is "clever" or "wise", not "prudent", as some expl. *ἐπίφθονος* here and at Hek. 1185 means "an object of jealousy". I consider the verse enclosed in brackets an interpolation from 808 inf., Klotz alone as usual of the critics maintaining its genuineness.

305. *προσάντης*, "annoying", properly "uphill", see 381 inf. *δ' οὖν* = "however", see Alkest. 73, *ἡ δ' οὖν γυνὴ κάτεισιν εἰς Ἅιδου δόμους.* Another idiom is explained by Paley on Rhesus 336. *πλημμελὲς* lit. "out of tune", L. "absonus".

307. *οὐχ—μοι*, "I am not in such a position as" &c. The words *μὴ τρέσ. ἡμ.* are put in a parenthesis, as it were. Comp. Herakl. 715, *οἴδ' οὐ προδώσουσίν σε, μὴ τρέσῃς. ξένοι.* So *θάρσει* Hek. 875.

309. *γὰρ* generally presupposes an ellipse as ("But why should I hurt *you*") "*for* how have you injured me"? For *ἀδικεῖν* with double accus. see Alkest. 689, *τί δῆτά σ' ἠδίκηκα. ἀλλὰ* is used to express a transition to a different thought or subject. Hence it is used in exhortations and addresses as in 336 inf. In v. 311 *οἶμαι* is ironical and = "of course", 'credo' or 'scilicet'. See Alkest. 353, *ψυχρὰν μὲν, οἶμαι, τέρψιν*, "a cold delight, I ween".

312. *τὸ μὲν σὸν*, "your affairs" put for *σε.* For this use of the possessive for the pers. pron. see 346 inf.

νυμφεύετ', εὖ πράσσοιτε· τήνδε δὲ χθόνα
ἐᾶτέ μ' οἰκεῖν· καὶ γὰρ ἠδικημένοι
σιγησόμεσθα, κρεισσόνων νικώμενοι.
ΚΡ. λέγεις ἀκοῦσαι μαλθάκ', ἀλλ' εἴσω φρενῶν
ὀρρωδία μοι μή τι βουλεύῃς κακόν,
τοσῷδε δ' ἧσσον ἢ πάρος πέποιθά σοι·
γυνὴ γὰρ ὀξύθυμος, ὡς δ' αὔτως ἀνήρ,
ῥᾴων φυλάσσειν ἢ σιωπηλὸς σοφός.
ἀλλ' ἔξιθ' ὡς τάχιστα, μὴ λόγους λέγε·
ὡς ταῦτ' ἄραρε, κοὐκ ἔχεις τέχνην ὅπως
μενεῖς παρ' ἡμῖν, οὖσα δυσμενὴς ἐμοί.
ΜΗ. μή, πρός σε γονάτων τῆς τε νεογάμου κόρης.
ΚΡ. λόγους ἀναλοῖς· οὐ γὰρ ἂν πείσαις ποτέ.

νυμφεύετε, "marry". *νυμφ.* generally means "to give in marriage" but in Soph. Antig. 654, *ἀλλὰ πτύσας ὡσεί τε δυσμενῆ μέθες τὴν παῖδ' ἐν Ἅιδου τήνδε νυμφεύειν τινί*, it means "to marry". See Wunder ad loc.

314—15. *ἠδικημένοι.* The student should observe the use of the masculine gender instead of the feminine by Medea when speaking of herself. The tragedians use the masc. for the fem. especially in two cases. 1) Attributive or predicative adjects. are put in the masc. when the woman to whom they refer, speaking of herself uses the first pers. plur. or a plur. part. 2) In a tragic Chorus the masc. is used when the individual woman speaks of herself. A woman also sometimes uses the masc. when speaking of her own sex universally. Examples of the first case are found in 771 inf.; Hek. 511; of the second in 853 inf.; Hipp. 1105 sq.; of the third in Soph. Elekt. 771. *κρεισ.* is the genit. of inferiority governed by *νικώμενοι.* See Hipp. 727.

317. I have adopted Elms. conj. *βουλεύῃς.* "But I am afraid lest you should be plotting some evil in your mind." *εἴσω φρ.* go with *βουλ.* The reason of Elms. change is this. Kreon does not mean "lest Medea should plot *at some future time*" which is the sense of *βουλεύσῃς*, the reading of all the MSS., but he is afraid that although she speak in honied accents, she may even *at that very moment* be devising some mischief. Still *βουλεύσῃς* may mean "may have hatched some plot", which saves it from Elms. objection. But I prefer the present.—*τοσῷδε δ'.* When Medea threatened dire destruction, Kreon was bold and incredulous, but when Medea speaks mildly and in a conciliating manner, Kreon fears a "snake in the grass". With *τοσ. ἧσσ.* sc. *νυν.*

320. *φυλάσσ.* is put for *φυλάσσεσθαι.* Viger. expl. *ἀλλ. ἔξ. ὡς τάχ.*, as equalling *ἀλλ. ἔξιθ' οὕτως ὡς δυνατὸν τάχιστ' ἐξιέναι. μὴ λόγ. λέγ.*, "Do not argue". Comp. Arist. Ach. 302, *σοῦ δ' ἐγὼ λόγους λέγοντος οὐκ ἀκούσομαι μακρούς.* A learned commentator has needlessly prop. *πλέκε* for *λέγε.*

322. *ἄραρε* from *ἀραρίσκω.* We find the same words *ὡς ταῦτ' ἄραρε* in Andr. 255. I read *μενεῖς* as *ὅπως μενεῖς* is the regular constr. and we rarely if ever find *ὅπως μένῃς*, when *ὅπως* is a particle of *purpose.* For the alliteration in *μενεῖς—δυσμ.* see 274 sup.

324. *μὴ πρός σε γον.* is put for *ἱκετεύω σε πρὸς γον.* The knees were frequently touched by suppliants, see on 65 sup. For the ellipse of *ἱκετεύω* comp. Hipp. 607; Alkest. 275. We may also compare the "per te deos oro" of Horace. *ἀναλοῖς* is from *ἀναλίσκω.* Elms. rightly re-

ΜΗ. ἀλλ᾽ ἐξελᾷς με, κοὐδὲν αἰδέσει λιτάς;
ΚΡ. φιλῶ γὰρ οὐ σὲ μᾶλλον ἢ δόμους ἐμούς.
ΜΗ. ὦ πατρίς, ὥς σου κάρτα νῦν μνείαν ἔχω.
ΚΡ. πλὴν γὰρ τέκνων ἔμοιγε φίλτατον πολύ.
ΜΗ. φεῦ φεῦ· βροτοῖς ἔρωτες ὡς κακὸν μέγα.
ΚΡ. ὅπως ἄν, οἶμαι, καὶ παραστῶσιν τύχαι.
ΜΗ. Ζεῦ, μὴ λάθοι σε τῶνδ᾽ ὃς αἴτιος κακῶν.
ΚΡ. ἕρπ᾽, ὦ ματαία, καί μ᾽ ἀπάλλαξον πόνων.
ΜΗ. πονοῦμεν ἡμεῖς κοὐ πόνων κεχρήμεθα.
ΚΡ. τάχ᾽ ἐξ ὀπαδῶν χειρὸς ὠσθήσῃ βίᾳ.
ΜΗ. μὴ δῆτα τοῦτό γ᾽, ἀλλά σ᾽ αἰτοῦμαι, Κρέον.
ΚΡ. ὄχλον παρέξεις, ὡς ἔοικας, ὦ γύναι.
ΜΗ. φευξούμεθ᾽· οὐ τοῦθ᾽ ἱκέτευσα σοῦ τυχεῖν.
ΚΡ. τί δ᾽ οὖν βιάζει κοὐκ ἀπαλλάσσει χθονός;
ΜΗ. μίαν με μεῖναι τήνδ᾽ ἔασον ἡμέραν

marks that πείσαις is put for πείσειας.

327. δόμους = family. For the sentiment see 86 sup.—ὡς is perhaps for οὕτως, see Hek. 441. μνείαν ἔχω is put by a frequent idiom for μιμνήσκω. So σιγὴν θήσομαι for σιγήσομαι in 66 sup. For μν. ἔχω see Phœn. 464, κακῶν δὲ τῶν πρὶν μηδενὸς μνείαν ἔχειν. The student should remark the use of a masc. or fem. subject (πόλις) with the adject. (φίλτατον) in the neuter if πόλις be read. I have given πολύ, believing πόλις to be a gloss. Cf. Hipp. 110.

330. There is again the same constr. as in φίλτ. πόλις. Perhaps ἔρωτες = "violent passions" in accordance with the idea explained in 121 sup. The same sentiment deprecating a too ardent affection is found 627 inf.—ὅπως ἄν—. "This is, I take it, in whatsoever way (or "according as") fortune may direct." οἶμαι has here no ironical sense but = "I take it" or as an American would say "I guess", "calculate" or "reckon".

334. I read as above with Elms., Dind. and others. Musgr. and Pors. edit. πόνος μέν. ἡμεῖς δ᾽ οὐ πόνῳ κεχρήμεθα. Trans. "I am in trouble and have no need of further trouble". For κεχρῆσθαι, "to be in need of" with a genit. see Ion 1191; with the dat. in 347 inf.

336. "Do not this on any account, nay, let me entreat you, Kreon." For μὴ δῆτά γε in expostulation see 1056 inf.; Alkest. 308, μὴ δῆτα δράσῃς ταῦτά γ᾽, αἰτοῦμαί σ᾽ ἐγώ. For the use of ἀλλά Paley compares the Latin "at" in Hor. Epod. V. 1. Medea was going to say ἀλλὰ ἔασόν με μεῖναι.

337. "You will cause disturbance, good woman, it appears." For ὄχλον παρέξ. comp. Orest. 282, ὄχλον τε παρέχων παρθένῳ νόσοις ἐμαῖς. The impersonal form ὡς ἔοικε is frequently, in a parenthesis, used personally, as it is referred to the subject of the principal clause, and with which it agrees in person. Cf. Soph. Elekt. 516, ἀνειμένη μὲν ὡς ἔοικας, αὖ στρέφει.

338. τοῦτο = τὸ μὴ φυγεῖν. τυχεῖν as usual governs a genit. In the next verse some read τί δ᾽ αὖ βιάζει, some τί δ᾽ οὖν. Elms. prop. τί δή. ἀπαλλάττειν seems to be put for ἀπαλλάττεσθαι, and as usual governs a genit.

καὶ ξυμπερᾶναι φροντίδ᾽ ᾗ φευξούμεθα,
παισίν τ᾽ ἀφορμὴν τοῖς ἐμοῖς, ἐπεὶ πατὴρ
οὐδὲν προτιμᾷ μηχανήσασθαι τέκνοις.
οἴκτειρε δ᾽ αὐτούς· καὶ σύ τοι παίδων πατὴρ
πέφυκας· εἰκὸς δ᾽ ἐστὶν εὔνοιάν σ᾽ ἔχειν.
τοὐμοῦ γὰρ οὔ μοι φροντίς, εἰ φευξούμεθα,
κείνους δὲ κλαίω ξυμφορᾷ κεχρημένους.
ΚΡ. ἥκιστα τοὐμὸν λῆμ᾽ ἔφυ τυραννικόν,
αἰδούμενος δὲ πολλὰ δὴ διέφθορα·
καὶ νῦν ὁρῶ μὲν ἐξαμαρτάνων, γύναι,
ὅμως δὲ τεύξει τοῦδε· προὐννέπω δέ σοι,
εἴ σ᾽ ἡ ᾽πιοῦσα λαμπὰς ὄψεται θεοῦ
καὶ παῖδας ἐντὸς τῆσδε τερμόνων χθονός,
θανεῖ· λέλεκται μῦθος ἀψευδὴς ὅδε.
νῦν δ᾽, εἰ μένειν δεῖ, μίμν᾽ ἐφ᾽ ἡμέραν μίαν·
οὐ γάρ τι δράσεις δεινὸν ὧν φόβος μ᾽ ἔχει.

341. "And to complete some plan whither we shall fly." For ξυμπερᾶναι φροντίδι see 701 inf. I translate ᾗ "whither", "in quam partem terrarum". Elms. prop. οἷ. We may also take ᾗ as agreeing with φροντίδι; or as equivalent to ὅπως "in what manner". For ᾗ = "whither" see Soph. Antig. 445, σὺ μὲν κομίζοις ἂν σεαυτὸν ᾗ θέλεις ἔξω βαρείας αἰτίας ἐλεύθερον.—παισίν τ᾽, "And to devise provision for my children, since their father does not care to provide for his children." ἀφορμὴ = "provision", but I have not found another example in Eurip. ἀφορμὴ lit. means "a starting point". οὐδὲν προτιμᾷ. Hesych. οὐκ ἔχει λόγον. Cf. Alkest. 762, τῶν ἐν Ἀδμήτου κακῶν οὐδὲν προτιμῶν.

344. Medea here makes an appeal to the strongest of all earthly affections, that of a father for his children. Compare Alkest. 276, μή πρός σε θεῶν τλῇς με προδοῦναι μὴ πρὸς παίδων οὓς ὀρφανιεῖς, ἀλλ᾽ ἄνα, τόλμα. τοι is used emphatically.

346. τοὐμοῦ—φροντίς, "I do not think about myself". For τοὐμοῦ see on 312 sup. εἰ introduces an indirect assertion instead of, as generally, a direct one. κεχρῆσθαι *here* governs a dative, we find it with a genit. in 334 sup.

348. "My nature is least of all tyrannical, but through shewing mercy (i.e. to suppliants) I have often, you must know (δή), hurt myself much" or "had my nature deteriorated". Dr. Veitch takes exception to this and renders "I have spoilt (my nature) much" or in a *mid.* sense "hurt myself much". αἰδούμενος = "through compassion", see 326 sup.; Hek. 286. With διέφθ. we must supply τὸ λῆμα. διέφθορα = "I have altered for the worse". This is the perf. mid. and may be taken either in an active or neuter sense.

350. The prep. ἐξ has perhaps an intensive force "very much". ὁρῶ ἐξαμαρτ. is the usual constr., so 26 sup. Nearly all edd. read τοῦδε, one only τῶνδε, which may perhaps (v. 340—42 sup.) be right. We have here προὐννέπειν with the dat. but in Soph. Trach. 227 with the accus. —εἴ σ᾽, "If the coming light of the sun (i.e. tomorrow) shall behold you and your children &c.". θεὸς is used of the Sun. See Alkest. 722.

355. Pors. wrongly prop. ἔθ᾽ for ἐφ᾽. ἐπὶ with the accus. signifies extension over a space of time.—δεινόν τι ὧν φόβος μ᾽ ἔχει = δεινόν τι τοιούτων ἃ φοβοῦμαι. So in 345 εὔνοιαν ἔχειν = εὐνοεῖσθαι.

ΧΟ. δύστανε γύναι,
φεῦ φεῦ, μελέα τῶν σῶν ἀχέων.
ποῖ ποτε τρέψει; τίνα προξενίαν,
ἢ δόμον, ἢ χθόνα σωτῆρα κακῶν
ἐξευρήσεις;
ὡς εἰς ἄπορόν σε κλύδωνα θεός,
Μήδεια, κακῶν ἐπόρευσε.
ΜΗ. κακῶς πέπρακται πανταχῇ· τίς ἀντερεῖ;
ἀλλ' οὔτι ταύτῃ ταῦτα, μὴ δοκεῖτέ πω.
ἔτ' εἴσ' ἀγῶνες τοῖς νεωστὶ νυμφίοις,
καὶ τοῖσι κηδεύσασιν οὐ σμικροὶ πόνοι.
δοκεῖς γὰρ ἄν με τόνδε θωπεῦσαί ποτε,
εἰ μή τι κερδαίνουσαν ἢ τεχνωμένην;
οὐδ' ἂν προσεῖπον οὐδ' ἂν ἡψάμην χεροῖν.
ὁ δ' ἐς τοσοῦτον μωρίας ἀφίκετο
ὥστ', ἐξὸν αὐτῷ τἄμ' ἑλεῖν βουλεύματα
γῆς ἐκβαλόντι, τήνδ' ἀφῆκεν ἡμέραν
μεῖναί μ', ἐν ᾗ τρεῖς τῶν ἐμῶν ἐχθρῶν νεκροὺς

358. For the genit. *ἀχέων* governed by *μελέα* see on 96 sup. *ποῖ ποτε* means "whither in the world". The same question is asked in 502 infra. In v. 360 the student should remark *σωτῆρ* feminine agreeing with *χθόνα*, and compare Elekt. 993, *βροτῶν ἐν ἁλὸς ῥοθίοις τιμὰς σωτῆρας ἔχοντες*. *κακῶν* is the genit. of separation gov. by *σωτῆρα*. For the expression *κλύδωνα κακῶν* compare *ἄτης πελάγου* 278 sup.; Hipp. 822, *κακῶν δ' ὦ τάλας πέλαγος εἰσορῶ τοσοῦτον ὥστε μήποτ' ἐκνεῦσαι πάλιν*; Aesch. Pers. 433, *κακῶν δὴ πέλαγος ἔρρωγεν μέγα*.

364. *τίς ἀντερεῖ*, "who will gainsay it". The expression like *πῶς δοκεῖς* is placed in a parenthesis. See Alkest. 152, *πῶς δ' οὐκ ἀρίστη; τίς δ' ἐναντιώσεται*—*ἀλλ' οὔτι*—"But these matters will not fall out in any respect in that way, do not imagine they will." With *ἀλλ. ταύτ. ταῦτ.* we must understand *ἀποβήσεται*. We find a similar form of speaking in Hipp. 41, *ἀλλ' οὔτι ταύτῃ τόνδ' ἔρωτα χρὴ πεσεῖν*. *πω* goes with *οὐ*. Bothe wrongly prop. *πως*.

368. "For do you imagine that I would ever have fawned upon this fellow, unless I was about to receive some gain, or contrive some plot." I read *ποτε* with Dind., most editors having *ποτ' ἂν*. But *θωπεῦσαι ἂν* is put for *ἐθώπευσα ἂν*, not for the Optat. *ὅτι θωπεύσαιμι ἂν*. The hiatus in *ποτε | εἰ* should be observed. *εἰ μὴ* = "except", see 30 sup.

371. *ἐς τοσοῦτ. μωρίας*, "to such a height of folly". For the adject. in the neut. sing. and substant. in genit. comp. 393 inf., 56 sup. *μωρία* = "folly". *ἐξὸν* is from *ἔξεστι*, "licet" and is a neut. impersonal part. For its use as the accus. absol. see 447 inf.; Alkest. 284, *θνήσκω, παρόν μοι μὴ θανεῖν ὑπὲρ σέθεν*. *ἑλεῖν*, "to overthrow", "to raze to the ground", a metaphor taken from the capture and destruction of cities. Or we may expl. as if the idea was taken from catching game—"to get into his power".—*νεκροὺς θήσω* =

θήσω, πατέρα τε καὶ κόρην πόσιν τ' ἐμόν.
πολλὰς δ' ἔχουσα θανασίμους αὐτοῖς ὁδούς,
οὐκ οἶδ' ὁποίᾳ πρῶτον ἐγχειρῶ, φίλαι,
πότερον ὑφάψω δῶμα νυμφικὸν πυρί,
ἢ θηκτὸν ὤσω φάσγανον δι' ἥπατος,
σιγῇ δόμους εἰσβᾶσ' ἵν' ἔστρωται λέχος.
ἀλλ' ἕν τί μοι πρόσαντες· εἰ ληφθήσομαι
δόμους ὑπερβαίνουσα καὶ τεχνωμένη,
θανοῦσα θήσω τοῖς ἐμοῖς ἐχθροῖς γέλων.
κράτιστα τὴν εὐθεῖαν, ᾗ πεφύκαμεν
σοφοὶ μάλιστα, φαρμάκοις αὐτοὺς ἑλεῖν.
εἶεν·
καὶ δὴ τεθνᾶσι· τίς με δέξεται πόλις;
τίς γῆν ἄσυλον καὶ δόμους ἐχεγγύους
ξένος παρασχὼν ῥύσεται τοὐμὸν δέμας;
οὐκ ἔστι. μείνασ' οὖν ἔτι σμικρὸν χρόνον,

κτενῶ. Compare Hek. 869, *ἐγώ σε θήσω τοῦδ' ἐλεύθερον φόβου*. The Schol. inquires why Medea did not kill her husband as she says here she would. He thinks that she has no time, and is frightened by the words of the messenger in 1122 inf.

376. *θανασίμους*, "fraught with death". We have a parallel form of sentence in Hel. 630, *πολλοὺς δ' ἐν μέσῳ λόγους ἔχων οὐκ οἶδ' ὁποίου πρῶτον ἄρξωμαι τὰ νῦν*. *ἐγχειρῶ* is the *deliberative subjunctive*, see 1273 inf.—*δῶμα* means "chamber", see 135 sup.; Hipp. 108. The following verses are also found in 40 sup. where see note. Bothe wrongly supposed *ἧπαρ.* to mean Medea's own heart. *σιγῇ* is used as an adverb. For *πρόσαντες* see on 305 sup. *λαμβάνω* is as usual constructed with a part. *ὑπερβ. δόμους*, "entering the house", see Alkest. 795, *ὑπερβαλὼν πύλας*. *θανοῦσα*, "by my death". Bothe says *θανοῦσα γέλων* is an *epexegetic asyndeton*. Asyndeton takes place when two or more sentences or notions connected together in meaning &c. follow one another without any conjunction, the notions being pressed into one. So here we would expect *καὶ τεχν. θανοῦμαι καὶ θήσω κ.τ.λ.*, but *καὶ* is left out.

384 sq. "Best of all is the easy road in which we women are especially skilful, to take them off by drugs." With *τὴν εὐθ.* we must supply *ὁδὸν πορεύεσθαι*. *ᾗ* here refers to *εὐθ. ὁδὸν*, see on 341 sup. *σοφαὶ* refers to women in general. Elms. reads *σοφοὶ* referring to Medea which I have also read, see Addenda. We know from Ion 616, *ὅσας σφαγὰς δὴ φαρμάκων τε θανασίμων γυναῖκες ηὗρον ἀνδράσιν διαφθοράς*.—*εἶεν*, "Very good, so much for that part", see Hipp. 297, *εἶεν· τί σιγᾷς, οὐκ ἐχρῆν σιγᾶν. τέκνον.*—*καὶ δὴ τεθνᾶσι*, "fac jam mortuos esse". "Suppose them now dead. What city will receive me. What stranger offering &c." For *καὶ δὴ τεθν.* compare Hel. 1059, *καὶ δὴ παρεῖκεν*; 1107 infra. *ἐχεγγύους*, Hesych. *ἀσφαλεῖς*. The word is nearly a synonym of *φερέγγυος*, "trusty". *ῥύσετ. τοὐμ. δέμ.* "Will protect me". *τοὐμὸν δέμας* is put for *με*, as in Hek. 501, *ἔα· τίς οὗτος σῶμα τοὐμὸν οὐκ ἐᾷς κεῖσθαι*. *οὐκ ἔστι* = "there is no one". *μείνασ'* is for *μείνασα*.

ἢν μέν τις ἡμῖν πύργος ἀσφαλὴς φανῇ,
δόλῳ μέτειμι τόνδε καὶ σιγῇ φόνον,
ἢν δ' ἐξελαύνῃ ξυμφορά μ' ἀμήχανος,
αὐτὴ ξίφος λαβοῦσα, κεἰ μέλλω θανεῖν,
κτενῶ σφε, τόλμης δ' εἶμι πρὸς τὸ καρτερόν.
οὐ γὰρ μὰ τὴν δέσποιναν, ἣν ἐγὼ σέβω
μάλιστα πάντων καὶ ξυνεργὸν εἱλόμην,
Ἑκάτην, μυχοῖς ναίουσαν ἑστίας ἐμῆς,
χαίρων τις αὐτῶν τοὐμὸν ἀλγυνεῖ κέαρ.
πικροὺς δ' ἐγώ σφιν καὶ λυγροὺς θήσω γάμους,
πικρὸν δὲ κῆδος καὶ φυγὰς ἐμὰς χθονός.
ἀλλ' εἶα· φείδου μηδὲν ὧν ἐπίστασαι,
Μήδεια, βουλεύουσα καὶ τεχνωμένη·
ἕρπ' ἐς τὸ δεινόν· νῦν ἀγὼν εὐψυχίας.
ὁρᾷς ἃ πάσχεις; οὐ γέλωτα δεῖ σ' ὀφλεῖν
τοῖς Σισυφείοις τοῖς τ' Ἰάσονος γάμοις,
γεγῶσαν ἐσθλοῦ πατρὸς Ἡλίου τ' ἄπο.
ἐπίστασαι δέ· πρὸς δὲ καὶ πεφύκαμεν

389. "If any tower of refuge may appear to me I will go about this murder stealthily and in silence, but if unavoidable fate shall compel me I myself though I die for it seizing a sword will slay them." Aegeus (v. 663) was the **πύργος ἀσφαλής**. For **καὶ εἰ** and **εἰ καὶ** see on 75 sup. For the construction **πρὸς τὸ τόλμης καρτερὸν**, "to the summit of audacity" see note on 371 sup.

395. Hecate is invoked, as being the patroness of witches and poisoners. **πάντων** indicates that she is preferred before all other *gods* and goddesses. *μυχ.—ἐμῆς*, "Dwelling in the secret recesses of my house". It was customary among the Greeks to have altars to the particular family divinity inside their houses. **χαίρων** = "with impunity" unhurt. Hence **οὐ χαίρων = κλαίων**. See on 44 sup.

398. "But I will make their marriages *fraught with retribution*." **πικρὸς** has here an *intensive* force. For the distinction between *γάμους* and **κῆδος** compare **νυμφίοις** and **κηδεύσασιν** v. 366 sup.

400. But come, exercise all your skill in plots and contrivances, screw up your courage, now is the contest of bravery, do you see your sufferings? it were not fit for *you* to merit ridicule from Sisyphus' descendants and Iason's bride, *you* the descendant of a most noble father and of the Sun. Such are Medea's thoughts, and through fear of ridicule she nerves herself to her dreadful task. Sisyphus being a robber, is contemptuously mentioned, and **τοῖς Σισυφ.** refers to Kreon and his family. Respecting Medea's descent from the Sun Klotz says "Medea enim per patrem Aeeten, qui erat filius Solis e Perseide, genus ducebat ab Sole. Cf. Apoll. Rhod. I, 9. 1, ibique Heynium."

406. "But moreover we are also women, without devices in the direction of good." With **πρὸς** supply **τούτοις**, so 704 inf. Euripides here indulges in a bit of *misogynism*, although Paley considers that Medea is not made to speak sincerely her own feelings, which to a certain extent would represent those of the poet,

γυναῖκες, ἐς μὲν ἔσθλ' ἀμηχανώταται,
κακῶν δὲ πάντων τέκτονες σοφώταται.

ΧΟ. ἄνω ποταμῶν ἱερῶν χωροῦσι παγαί,
καὶ δίκα καὶ πάντα πάλιν στρέφεται.
ἀνδράσι μὲν δόλιαι βουλαί, θεῶν δ'
οὐκέτι πίστις ἄραρε.
τὰν δ' ἐμὰν εὔκλειαν ἔχειν βιοτὰν στρέψουσι
φᾶμαι.
ἔρχεται τιμὰ γυναικείῳ γένει·
οὐκέτι δυσκέλαδος φάμα γυναῖκας ἕξει.
μοῦσαι δὲ παλαιγενέων λήξουσ' ἀοιδᾶν
τὰν ἐμὰν ὑμνεῦσαι ἀπιστοσύναν.
οὐ γὰρ ἐν ἁμετέρᾳ γνώμᾳ λύρας

but only what *men* say of her sex. That women were full of devices for bad or secret purposes is shown by Andr. 85, *πολλὰς ἂν εὕροις μηχανὰς* (sc. to account for her long absence from the house) *γυνὴ γὰρ εἶ.*

409. *ἄνω ποταμῶν—.* "The waters of the sacred streams flow backward, and justice and everything else is reversed. Treacherous are the designs of men, and no longer is the faith plighted in presence (as it were) of the gods firm. But rumour shall change my life, so that it shall have good repute." **παγαὶ** may also mean "sources", as well as "waters" generally. Hesych. *ἄνω ποτ. παροιμία ἐπὶ τῶν ἐπ' ἐναντία γενομένων.* For the simile, which is not uncommon compare Suppl. 520, *ἄνω γὰρ ἂν ῥέοι τὰ πράγμαθ' οὕτως, εἰ 'πιταξόμεσθα δή;* Demosth. de Fals. Leg. p. 433. 21, *ἀλλὰ δῆτα ἄνω ποταμῶν ἐκείνῃ τῇ ἡμέρᾳ πάντες — ἐρρύησαν λόγοι;* Hor. Carm. I, 29. 10 sq., quis neget arduis pronos relabi posse rivos montibus, et Tiberim reverti, cum tu coemptos undique nobiles libros Panæti, Socraticam et domum, mutare loricis Iberis, pollicitus meliora, tendis?; Ovid. Heroid. V, 29 sq., cum Paris Oenone poterit spirare relicta ad fontem Xanthi versa recurret aqua. Xanthe, retro propera, versaeque recurrite lymphae, sustinet Oenonen deseruisse Paris. For **θεῶν πίστις**, "faith plighted in the sight of the gods", comp. 21—22 sup. I read **στρέψουσι** with Elms. instead of **στρέφουσι.** **εὔκλ. ἔχειν** is put by prolepsis for **ὥστε εὔκλειαν ἔχειν**, see 864 inf.

420. "But the Muses (i.e. poetry) shall cease from their former songs, (i.e. shall cease) from celebrating my faithlessness. For Phœbus, prince of song, granted not to our nature the divine melody of the lyre, since, in my turn, I would have hymned a hymn against the race of men, but a long age (i.e. past generations) has much to say respecting our mode of life and that of men." I read **ἀοιδᾶν.** Another lection is *ἀοιδῶν* with the meaning "But the songs of the ancient poets shall cease to sing of my fickleness." On the fickleness of women, see Ion 1090—98 "Behold, ye who, pursuing music, sing in ill sounding strains the marriage beds of us women and the illegal, unholy nuptials of Venus, how much we surpass the unrighteous race of men in piety. And let a strain and song of recantation go forth ill sounding against men respecting their marriage beds"; Hesiod. *ἔργ. κ. ἡμ.* 373; Homer. Od. XI, 456. *ὑμνεῦσαι* is used in a bad sense (like our "to make notorious"), as remarked by

ὤπασε θέσπιν ἀοιδὰν
Φοῖβος, ἁγήτωρ μελέων· ἐπεὶ ἀντάχησ᾽ ἂν ὕμνον
ἀρσένων γέννᾳ· μακρὸς δ᾽ αἰὼν ἔχει
πολλὰ μὲν ἁμετέραν ἀνδρῶν τε μοῖραν εἰπεῖν.
σὺ δ᾽ ἐκ μὲν οἴκων πατρῴων ἔπλευσας
μαινομένᾳ κραδίᾳ, διδύμους ὁρίσασα πόντου
πέτρας· ἐπὶ δὲ ξένᾳ
ναίεις χθονί, τᾶς ἀνάνδρου
κοίτας ὀλέσασα λέκτρον
τάλαινα, φυγὰς δὲ χώρας
ἄτιμος ἐλαύνει.
βέβακε δ᾽ ὅρκων χάρις, οὐδ᾽ ἔτ᾽ αἰδὼς
Ἑλλάδι τᾷ μεγάλᾳ μένει, αἰθερία δ᾽ ἀνέπτα.
σοὶ δ᾽ οὔτε πατρὸς δόμοι,
δύστανε, μεθορμίσασθαι
μόχθων πάρα, τῶν δὲ λέκτρων
ἄλλα βασίλεια κρείσσων
δόμοις ἐπανέστα.

the Schol. For the expression ὤπασε θέσπιν ἀοιδὰν Φοῖβος we may comp. Hom. Od. VIII, 498, ὡς ἄρα τοι πρόφρων θεὸς ὤπασε θέσπιν ἀοιδήν. After πολλὰ μὲν ἁμετέραν we might have expected πολλὰ δὲ τὴν τῶν ἀνδρῶν μοῖραν εἰπεῖν. For εἰπεῖν with double accus. see on 61 sup.

431. "But *you—you* have sailed from your ancestral home &c." The antepenultimate syllable in πατρῴων is shortened as usual. Comp. Hek. 82, 1107 where however Porson reads πατρίου and ζόης, against the MSS. Elms. here reads πατρίων, πατρῷος οἶκος being "an ancestral home", πάτριος οἰκ., "a home in one's native land". μαιν. κραδ., "with infatuated spirit". Some "with raging heart" which gives no good meaning. Comp. Hipp. 1274, θέλγει δ᾽ Ἔρως, ᾧ μαινομένᾳ κραδίᾳ πτανὸς ἐφορμάσῃ χρυσοφαής. ὁρίσασα, "having passed". Herakl. 16, ἄλλην ἀπ᾽ ἄλλης ἐξορίζοντες πόλιν. So Latin "legere". ἐπὶ δὲ, "and moreover". There is a noticeable *pleonasm* in κοίτας λέκτρον for which compare Hek. 297—98, ἥτις γόων σῶν καὶ μακρῶν ὀδυρμάτων κλύουσα θρήνους οὐκ ἂν ἐκβάλοι δάκρυ.

438. ὅρκων χάρις, "the respect due to oaths". In Hesiod. ἔργ. κ. ἡμ. 197 we find the same idea of the departure of αἰδώς—, καὶ τότε δὴ πρὸς Ὄλυμπον ἀπὸ χθονὸς— ἀθανάτων μετὰ φῦλον ἴτον προλιπόντ᾽ ἀνθρώπους Αἰδὼς καὶ Νέμεσις. We have the expression Ἑλλάδ. τᾷ μεγ. in Iph. Aul. 1378, εἰς ἔμ᾽ Ἑλλὰς ἡ μεγίστη πᾶσα νῦν ἀποβλέπει. αἰθερία = εἰς αἰθ. So πόντιον = ἐς πόντ. Hek. 797.

441. For the simile in μεθορμ. see on 258 sup. πάρα appears to be put for πάρεισι which is rather unusual. Compare however Arist. Ach. 862, ὑμὲς δ᾽ ὅσοι Θείβαθεν αὐληταὶ πάρα. and see Addenda. I read τῶν δὲ for τῶνδε. the order is δὲ ἄλλα βασίλεια κρείσσων τῶν λέκτ., "another wife preferred before your couch". Some read σῶν τε, where οὔτε is followed by τε, as in Hek. 1230; Troad. 487. Paley reads σῶν δὲ λέκτ. So also Porson and Dindorf.

ΙΑ. οὐ νῦν κατεῖδον πρῶτον, ἀλλὰ πολλάκις
τραχεῖαν ὀργὴν ὡς ἀμήχανον κακόν.
σοὶ γὰρ παρὸν γῆν τήνδε καὶ δόμους ἔχειν
κούφως φερούσῃ κρεισσόνων βουλεύματα,
λόγων ματαίων οὕνεκ᾽ ἐκπεσεῖ χθονός.
κἀμοὶ μὲν οὐδὲν πρᾶγμα· μὴ παύσῃ ποτὲ
λέγουσ᾽ Ἰάσων ὡς κάκιστός ἐστ᾽ ἀνήρ·
ἃ δ᾽ ἐς τυράννους ἐστί σοι λελεγμένα,
πᾶν κέρδος ἡγοῦ ζημιουμένη φυγῇ.
κἀγὼ μὲν ἀεὶ βασιλέων θυμουμένων
ὀργὰς ἀφῄρουν, καί σ᾽ ἐβουλόμην μένειν·
σὺ δ᾽ οὐκ ἀνίεις μωρίας, λέγουσ᾽ ἀεὶ
κακῶς τυράννους· τοιγὰρ ἐκπεσεῖ χθονός.
ὅμως δὲ κἀκ τῶνδ᾽ οὐκ ἀπειρηκὼς φίλοις
ἥκω, τὸ σὸν δὴ προσκοπούμενος, γύναι,
ὡς μήτ᾽ ἀχρήμων ξὺν τέκνοισιν ἐκπέσῃς
μήτ᾽ ἐνδεής του. πόλλ᾽ ἐφέλκεται φυγὴ
κακὰ ξὺν αὑτῇ· καὶ γὰρ εἰ σύ με στυγεῖς,
οὐκ ἂν δυναίμην σοὶ κακῶς φρονεῖν ποτε.
ΜΗ. ὦ παγκάκιστε, τοῦτο γάρ σ᾽ εἰπεῖν ἔχω
γλώσσῃ μέγιστον εἰς ἀνανδρίαν κακόν,

445. We have the same words οὐ νῦν πρῶτον, ἀλλὰ πολ. in 292 sup. ἀλλὰ—κακὸν would properly be ἀλ. πολ. ὡς τραχεῖα ὀργή ἐστιν ἀμήχ. κακ. For the transposition see 37 sup.—παρὸν, "when it was in your power", is used like ἐξὸν 372 sup.

452. "But with respect to your reproaches against the princes consider yourself very fortunate in being punished only by banishment." Paley transl. πᾶν κέρδ., "all gain", because when accounts are added up and adjusted, a balance is struck between profit and loss. Hence Medea must put the "banishment only" as "all gain". Commentators quote Herakl. 958, δεῖ σε κατθανεῖν κακῶς, καὶ κερδανεῖς ἅπαντα, χρῆν γὰρ οὐχ ἅπαξ θνήσκειν σε. τυράννους = Kreon and Glauke. ἀεὶ = "always" here, but when placed between the article and its noun ἀεὶ means "from time to time", as τὸν ἀεὶ χρόνον Phœn. 1521. ἀφῄρουν, "tried to remove", not however with any implied sense of failure. μωρίας is the usual genit. after verbs of giving up, ceasing.

458. "But even after all this, not wearied with (serving) my friends, I am here, taking forethought for your interests, as it seems." For ἐκ τῶνδε compare Hipp. 705, ἀλλ᾽ ἔστι κἀκ τῶνδ᾽ ὥστε σωθῆναι τέκνον. ἀπειρηκὼς from ἀπειπεῖν, "to decline". Comp. the parallel passage in Andr. 87, ὁρᾷς, ἀπαυδᾷς ἐν κακοῖς φίλοισι σοῖς. Some read τὸ σόν γε, others τοσόνδε. See Addenda. I read from conjecture τὸ σὸν δή.

465 sq. "O most base one, for this I *can* say against you with my tongue, the greatest reproach that I can utter against your unmanly conduct." γλώσσῃ is the dat. instrum. For κακὸν meaning "reproach" see

ἦλθες πρὸς ἡμᾶς, ἦλθες, ἔχθιστος γεγώς;
[θεοῖς τε κἀμοὶ παντί τ᾽ ἀνθρώπων γένει.]
οὔτοι θράσος τόδ᾽ ἐστὶν οὐδ᾽ εὐτολμία,
φίλους κακῶς δράσαντ᾽ ἐναντίον βλέπειν,
ἀλλ᾽ ἡ μεγίστη τῶν ἐν ἀνθρώποις νόσων
πασῶν, ἀναίδει᾽· εὖ δ᾽ ἐποίησας μολών.
ἐγώ τε γὰρ λέξασα κουφισθήσομαι
ψυχὴν κακῶς σε καὶ σὺ λυπήσει κλύων.
ἐκ τῶν δὲ πρώτων πρῶτον ἄρξομαι λέγειν.
ἔσωσά σ᾽, ὡς ἴσασιν Ἑλλήνων ὅσοι
ταὐτὸν ξυνεισέβησαν Ἀργῷον σκάφος,
πεμφθέντα ταύρων πυρπνόων ἐπιστάτην
ζεύγλαισι, καὶ σπεροῦντα θανάσιμον γύην·
δράκοντα δ᾽, ὃς πάγχρυσον ἀμφέπων δέρας
σπείραις ἔσωζε πολυπλόκοις ἄυπνος ὤν,
κτείνασ᾽ ἀνέσχον σοὶ φάος σωτήριον.
αὐτὴ δὲ πατέρα καὶ δόμους προδοῦσ᾽ ἐμοὺς
τὴν Πηλιῶτιν εἰς Ἰωλκὸν ἱκόμην

Hek. 575, ὁ δ᾽ οὐ φέρων πρὸς τοῦ φέροντος τοιάδ᾽ ἤκουεν κακά.— ἦλθες—"you have come, have you, you *have* come". I consider the next verse an interpolation from 1324 inf. Klotz, as usual defends it. All other editors reject it.

469. θράσος is put for θάρσος. Schol. τὸ θράσος ἔδει μᾶλλον εἰπεῖν θάρσος, διαφέρει δὲ ὡς ἀρετὴ κακίας. τὸ μὲν γὰρ ἐπὶ κακοῦ καὶ ῥιψοκινδύνου τάσσεται, τὸ δὲ ἐπὶ ἀγαθοῦ. See Suppl. 609, τόδε μοι τὸ θράσος ἀμφιβαίνει. φίλους ἐναντ. βλέπ., "to look friends in the face". ἡ μεγίστη is put for τὸ μέγιστον, so ὁ ὕστατος τοῦ χρόνου Aesch. Agam. 1300.

476. All critics, ancient and modern have remarked upon the repetition of the letter σ. Compare Iph. Taur. 765, τὸ σῶμα σώσας τοὺς λόγους σώσεις ἐμοί. On Ἀργ. σκάφ. see on v. 1.

479. ζεύγλαισι is the dat. instrum., "by means of yokes". Bothe wrongly expl. by ζευγελάτην ταύρων. ζεύγλη here means "a yoke", though strictly it is the collar round the neck to which the ζυγὸν or yoke proper is attached. θανάσιμον γύην. The stories of Iason and Kadmus, king of Thebes, are almost identical. Kadmus like Iason sowed serpents teeth in the ground, from which sprung a crop of armed men, who however in Kadmus' case destroyed each other by fighting, while it was part of Iason's task to destroy them in the other case, which he was enabled to do by means of Medea's assistance. Comp. Ovid. Heroid. XII, 95, arva venenatis pro semine dentibus imples; nascitur, et gladios scutaque miles habet. See also Phœn. 665—73.

480 sq. There is some doubt as to δέρας being read here, and δέρος in v. 5 sup. We have a good parallel passage in Ovid. Heroid. XII, 101 sq., insopor ecce vigil squamis crepitantibus horrens sibilat, et torto pectore verrit humum.—Flammea subduxi medicato lumina somno, et tibi quae raperes vellera tuta dedi. ἀνέσχον. Schol. ἀνέδειξα. See Elekt. 586, ἔδειξας ἐμφανῆ πόλει πυρσόν. κτείνασα = "by slaying".

ξὺν σοί, πρόθυμος μᾶλλον ἢ σοφωτέρα,
Πελίαν τ᾽ ἀπέκτειν᾽, ὥσπερ ἄλγιστον θανεῖν,
παίδων ὑπ᾽ αὐτοῦ, πάντα δ᾽ ἐξεῖλον φόβον.
καὶ ταῦθ᾽ ὑφ᾽ ἡμῶν, ὦ κάκιστ᾽ ἀνδρῶν, παθὼν
προὔδωκας ἡμᾶς, καινὰ δ᾽ ἐκτήσω λέχη,
παίδων γεγώτων· εἰ γὰρ ἦσθ᾽ ἄπαις ἔτι,
συγγνωστὸν ἦν σοι τοῦδ᾽ ἐρασθῆναι λέχους.
ὅρκων δὲ φρούδη πίστις, οὐδ᾽ ἔχω μαθεῖν
ἢ θεοὺς νομίζεις τοὺς τότ᾽ οὐκ ἄρχειν ἔτι,
ἢ καινὰ κεῖσθαι θέσμ᾽ ἐν ἀνθρώποις τὰ νῦν,
ἐπεὶ ξύνοισθά γ᾽ εἰς ἔμ᾽ οὐκ εὔορκος ὤν.
φεῦ δεξιὰ χείρ, ἧς σὺ πόλλ᾽ ἐλαμβάνου,
καὶ τῶνδε γονάτων, ὡς μάτην κεχρώσμεθα
κακοῦ πρὸς ἀνδρός, ἐλπίδων δ᾽ ἡμάρτομεν.
ἄγ᾽, ὡς φίλῳ γὰρ ὄντι σοι κοινώσομαι,
δοκοῦσα μέν τι πρός γε σοῦ πράξειν καλῶς,
ὅμως δ᾽· ἐρωτηθεὶς γὰρ αἰσχίων φανεῖ.
νῦν ποῖ τράπωμαι; πότερα πρὸς πατρὸς δόμους,
οὓς σοὶ προδοῦσα καὶ πάτραν ἀφικόμην;

485. πρόθ.—σοφ. We have an exact parallel in the "not wisely but too well" of Shakespere. For the form of expression compare Aesch. Agam. 1591, προθύμως μᾶλλον ἢ φίλως. ἀπέκτεινα, "I caused to be slain". Paley "I killed (not indeed by my own hand but) by", comparing Aesch. Chœph. 614. For φόβον some read δόμον, "and I destroyed the whole house", with φόβον transl., "and I removed all your dread", and comp. Phœn. 991, γυναῖκες, ὡς εὖ πατρὸς ἐξεῖλον φόβον.

491. I read συγγνωστὸν ἦν. We must supply ἂν, for in such forms ἂν is left out. Comp. Iph. Aul. 1199, ἐν ἴσῳ γὰρ ἦν τόδε. With φρούδη supply ἐστὶ, and see 612 inf. οὐδ᾽ ἔχ. μαθ., "nor can I learn whether you believe that the former gods are not still in power". For ἢ θεοὺς Herm. reads εἰ θ. He denies the use of ἢ for πότερον in the tragedians but his objections against Elms. are singularly weak. It is doubtful whether θεσμὰ or θέσμια should be read here, I prefer θεσμά. So λοῖσθα and λοίσθια. θεσμὰ is not again found in Eurip.

497. As remarked above the knees were invoked and touched by suppliants. κεχρώμ. (from χρώζειν) means "to touch", without any implied sense of pollution. πρὸς = "at the hands of". ἐλπ. δ᾽ ἡμάρ., "and have fallen short of my hopes". We have the same expression in Rhesus 581.

500. I read μέν τί with Elms., Paley and Klotz, who transl. "quanquam quid expectans a te boni". Porson reads μή τι incorrectly as the proper phrase would be οὐ δοκοῦσα πράξ. τι. But μὴ is not incorrectly used if it be given to πράξειν, as Porson would do. With ὅμως δὲ supply ἐρῶ, and compare Iph. Aul. 903—4, ἀλλ᾽ ἄμυνον—τῇ λεχθείσῃ δάμαρτι σῇ μάτην μέν, ἀλλ᾽ ὅμως. γε is spoken with emphasis as in Soph. Elekt. 612, ποίας δέ μοι δεῖ πρός γε τήνδε φροντίδος. Transl. "From such a wretch as you".

ἢ πρὸς ταλαίνας Πελιάδας; καλῶς γ' ἂν οὖν
δέξαιντό μ' οἴκοις ὧν πατέρα κατέκτανον.
ἔχει γὰρ οὕτω· τοῖς μὲν οἴκοθεν φίλοις
ἐχθρὰ καθέστηχ', οὓς δέ μ' οὐκ ἐχρῆν κακῶς
δρᾶν, σοὶ χάριν φέρουσα πολεμίους ἔχω.
τοιγάρ με πολλαῖς μακαρίαν ἀν' Ἑλλάδα
ἔθηκας ἀντὶ τῶνδε· θαυμαστὸν δέ σε
ἔχω πόσιν καὶ πιστὸν ἡ τάλαιν' ἐγώ,
εἰ φεύξομαί γε γαῖαν ἐκβεβλημένη,
φίλων ἔρημος, ξὺν τέκνοις μόνη μόνοις,
καλόν γ' ὄνειδος τῷ νεωστὶ νυμφίῳ,
πτωχοὺς ἀλᾶσθαι παῖδας ἥ τ' ἔσωσά σε.
ὦ Ζεῦ, τί δὴ χρυσοῦ μὲν ὃς κίβδηλος ᾖ
τεκμήρι' ἀνθρώποισιν ὤπασας σαφῆ,
ἀνδρῶν δ' ὅτῳ χρὴ τὸν κακὸν διειδέναι,
οὐδεὶς χαρακτὴρ ἐμπέφυκε σώματι;
ΧΟ. δεινή τις ὀργὴ καὶ δυσίατος πέλει,
ὅταν φίλοι φίλοισι συμβάλωσ' ἔριν.

504. ἢ here stands for πότερα. καλῶς is spoken *ironice*, as in 514 inf. We have the same expression καλῶς γ' ἂν οὖν in 588 inf. For the omission of the demonstrative pronoun οὗτοι before the relative ὧν see Jelf §. 817. 6.

507—8. οὓς δέ μ' οὐκ, i.e. the family of Pelias, whom Medea caused to be slain by his own children. σοὶ χάριν φέρουσα, "by obliging you", comp. Iph. Aul. 1454, ἴσθ' ὅ τι κατ' Ἄργος δρῶσά σοι χάριν φέρω.

509 sq. "Therefore in return for all this you have made me to be envied by many throughout Greece." For ἀν' Ἑλλάδα some read καθ' Ἑλ. some Ἑλληνίδων. The words μακαρίαν and θαυμαστὸν are used ironically. τῶνδε refers to her being hostile at home and to the house of Pelias.

514 sq. "A fine boast indeed for the newly married bridegroom that his children are wandering in poverty and I who preserved you." This is indeed bitter irony. γε and καλὸν are used *ironice*, and ὄνειδος is used ἐπὶ κακοῦ, in a bad sense. So ἀγαθὸς, ἄριστος, &c. are used ironically. The infin. is here used as the subject but without the Particle, see 652 inf. We should remark the construction by which ἢ is put for ἐμὲ ἤ, which is expl. by Jelf §. 817. 4, ibid. 6.

516. For δὴ used with an interrog. τί, see Plat. Theæt. p. 148, A. τίς δὴ οὖν, ὦ παῖ λείπεται λόγος. In the constr. ὃς ᾖ we have the relative used with the conjunct. as often elsewhere *but without* ἄν. See Alkest. 76, ἱερὸς γὰρ οὗτος ὅτου τόδ' ἔγχος κρατὸς ἁγνίσῃ τρίχα. κίβδηλος is here used in its proper sense of "counterfeit" or "spurious". It is properly applied to counterfeit or badly refined money. τεκμήρια is here put for σημεῖα. The test was the application of the βάσανος or touchstone. ὅτῳ agrees with χαρακτῆρι understood. χαρακτὴρ is properly the stamp or design on a coin.

520. δυσίατος, "difficult to be cured, made up". The word is not again found in Eurip. ἔριν is here used of *domestic* quarrels. συμβ. ἔριν, "to engage in strife". ὅταν with the conjunct. expresses an indefinite frequency.—κακὸν. Schol. ἀντὶ τοῦ ἀσθενῆ πρὸς τὸ λέγειν. On ὡς ἔοικε see note on 337 sup.

ΙΑ. δεῖ μ', ὡς ἔοικε, μὴ κακὸν φῦναι λέγειν,
ἀλλ' ὥστε ναὸς κεδνὸν οἰακοστρόφον
ἄκροισι λαίφους κρασπέδοις ὑπεκδραμεῖν
τὴν σὴν στόμαργον, ὦ γύναι, γλωσσαλγίαν.
ἐγὼ δ', ἐπειδὴ καὶ λίαν πυργοῖς χάριν,
Κύπριν νομίζω τῆς ἐμῆς ναυκληρίας
σώτειραν εἶναι θεῶν τε κἀνθρώπων μόνην.
σοὶ δ' ἔστι μὲν νοῦς λεπτὸς, ἀλλ' ἐπίφθονος
λόγος διελθεῖν, ὡς Ἔρως σ' ἠνάγκασε
τόξοις ἀφύκτοις τοὐμὸν ἐκσῶσαι δέμας.
ἀλλ' οὐκ ἀκριβῶς αὐτὸ θήσομαι λίαν·
ὅπῃ γὰρ οὖν ὤνησας, οὐ κακῶς ἔχει.
μείζω γε μέντοι τῆς ἐμῆς σωτηρίας
εἴληφας ἢ δέδωκας, ὡς ἐγὼ φράσω.
πρῶτον μὲν Ἑλλάδ' ἀντὶ βαρβάρου χθονὸς
γαῖαν κατοικεῖς, καὶ δίκην ἐπίστασαι
νόμοις τε χρῆσθαι μὴ πρὸς ἰσχύος χάριν·
πάντες δέ σ' ᾔσθοντ' οὖσαν Ἕλληνες σοφήν,

523 sq. This verse occurs also in Aesch. Theb. 62. Some think it an interpolation here. Transl. "But like a skilful pilot of a ship to run before (or "run out of the way of", lit. "to run out from under") your noisy talkativeness with all sail furled." ἄκρ.—κρασπ., "with the extreme edges of the sail" hence "with all sail furled." The metaphor is from a ship flying before the wind with almost bare poles. The Schol. expl. ἀντὶ τοῦ, παντὶ ἁρμένῳ, "with all sail set". γλωσσαλ. Hesych. φλυαρίαν. See Andr. 690.

526. ἐπειδὴ καὶ go together. Elms. wrongly took καὶ λίαν. But compare Soph. Œd. Rex 412, λέγω δ', ἐπειδὴ καὶ τυφλόν μ' ὠνείδισας; Philokt. 380. πυργ. χάριν, "boast of (or "exaggerate") the favours conferred on me". Iason means that Medea being compelled by her love for Iason, preserved his life, but argues that she did not of herself save him. For it was Love that urged her on, and she was powerless to prevent her own actions.

529. "You have indeed a cunning mind, but it is a disagreeable account for me to relate, how that Love compelled you (willing or not willing) with his inevitable arrows to preserve my body.". For λεπτὸς see 1081 inf. τοὐμὸν δέμας is put by periphrasis for ἐμὲ, see 388 sup.

532. "But I will not reckon it too nicely" or closely. θήσομαι is used of reckoning as in playing at dice. —σωτηρίας is the genit. of price or equivalence. Comp. Rhesus 467, τοιαῦτα μέν σοι τῆς μακρᾶς ἀπουσίας πρᾶξαι παρέξω.

538. "And to enjoy laws not made to favour violence." The accus. δίκην and the infin. χρῆσθαι both depend on the verb ἐπίστασαι. πρὸς χάριν is used like πρὸς ἡδονὴν, adverbially. It takes a genit. as in Soph. Antig. 30, εἰσορῶσι πρὸς χάριν βορᾶς, "who view the corpse with an eye to food", where see Wunder.

καὶ δόξαν ἔσχες· εἰ δὲ γῆς ἐπ' ἐσχάτοις
ὅροισιν ᾤκεις, οὐκ ἂν ἦν λόγος σέθεν.
εἴη δ' ἔμοιγε μήτε χρυσὸς ἐν δόμοις
μήτ' Ὀρφέως κάλλιον ὑμνῆσαι μέλος,
εἰ μὴ 'πίσημος ἡ τύχη γένοιτό μοι.
τοσαῦτα μέντοι τῶν ἐμῶν πόνων πέρι
ἔλεξ'· ἅμιλλαν γὰρ σὺ προὔθηκας λόγων.
ἃ δ' ἐς γάμους μοι βασιλικοὺς ὠνείδισας,
ἐν τῷδε δείξω πρῶτα μὲν σοφὸς γεγώς,
ἔπειτα σώφρων, εἶτα σοὶ μέγας φίλος
καὶ παισὶ τοῖς ἐμοῖσιν· ἀλλ' ἔχ' ἥσυχος.
ἐπεὶ μετέστην δεῦρ' Ἰωλκίας χθονὸς
πολλὰς ἐφέλκων ξυμφορὰς ἀμηχάνους,
τί τοῦδ' ἂν εὕρημ' ηὗρον εὐτυχέστερον
ἢ παῖδα γῆμαι βασιλέως φυγὰς γεγώς;
οὐχ, ᾗ σὺ κνίζει, σὸν μὲν ἐχθαίρων λέχος,
καινῆς δὲ νύμφης ἱμέρῳ πεπληγμένος,
οὐδ' εἰς ἅμιλλαν πολύτεκνον σπουδὴν ἔχων·

541. Paley well transl. ᾤκεις, "if you had gone on living". This is the proper force of the imperfect, which expresses the idea of continuance, "had kept doing" so and so. εἰ is used with the indic. in a historic tense, and is generally followed by a corresponding tense of the indic. with ἄν. Comp. Plat. Gorg. 516. E, εἰ ἦσαν ἄνδρες ἀγαθοὶ, οὐκ ἄν ποτε ταῦτα ἐπάσχον.

542. Orpheus was the king of singers. According to Apollod. he was also one of the Argonauts. The figure by which the ε in ἐπίσημος is elided instead of the η in μὴ is called Prodelision. Examples are 1312 inf.; Alkest. 305.

545. For μέντοι some read μέν σοι. The prep. περὶ has the accent thrown back by Anastrophe to the first syllable. So also other accentuated prepositions when placed as here after their cases, as νεῶν ἄπο but ἀπὸ νεῶν. The prepos. ἀμφὶ, ἀντὶ, ἀνὰ and διὰ not however follow this rule. For the words ἅμιλλ. γὰρ σὺ προὔθ. λόγ. comp. Suppl. 428.

547. We have here a mixed constr. ὀνειδ. τινι εἴς τι, composed of ὀνειδ. τινα εἴς τι and ὀνειδ. τινί τι. Compare Andr. 978, ὁ δ' ἦν ὑβριστὴς εἰς ἐμῆς μητρὸς φόνον ὀνειδίζων ἐμοί. δείκνυμι is as usual constr. with a participle. Iason proves he was σοφός in 551—54, σώφρων in 555—61, φίλος in 561 sq. For ἀλλ' ἔχ' ἥσυχος (not ἡσύχως) comp. Hipp. 1313, δάκνει σε, Θησεῦ, μῦθος; ἀλλ' ἔχ' ἥσυχος.

552. For ἐφέλκων see 462 sup. We have the epithet ἀμήχανος applied to συμφορὰ in 391 sup. τί τοῦδ.—"What more fortunate contrivance could I find than this". For εὕρημα ηὗρον see 716 inf.; Ion 1518, φίλον μὲν οὖν σ' εὕρημα, μῆτερ, ηὕρομεν. For the constr. τί τοῦδε εὐτυχέστερον ἢ comp. Herakl. 297, οὐκ ἔστι τοῦδε παισὶ κάλλιον γέρας, ἢ πατρὸς ἐσθλοῦ κἀγαθοῦ πεφυκέναι.

555. κνίζει, "galls". See 599 inf.; Andr. 209, σὺ δ' ἦν τι κνισθῇς. δὲ answers to μὲν, thus it is unnecessary to transl. δὲ "nor" as some have done. The οὐχ refers equally to ἐχθ. μὲν et καινῆς δὲ. For νύμφ. ἱμ. πεπλ. see on 8 sup. By ἅμιλλ. πολύτ. Iason means a contest as to whether he should have more children by his second wife. Comp. ἢ ξιφοκτόνον δίωγμα λαιμορύτου σφαγᾶς αὐτοσίδαρον ἔσω πελάσω διὰ σαρκὸς ἅμιλλαν Hel. 354—56; Iph. Taur. 411, ἔπλευσαν ἐπὶ πόντια κύματα—φιλόπλουτον ἅμιλλαν αὔξοντες μελάθροισιν.

ἅλις γὰρ οἱ γεγῶτες οὐδὲ μέμφομαι·
ἀλλ' ὡς, τὸ μὲν μέγιστον, οἰκοῖμεν καλῶς,
καὶ μὴ σπανιζοίμεσθα, γινώσκων ὅτι
πένητα φεύγει πᾶς τις ἐκποδὼν φίλος,
παῖδας δὲ θρέψαιμ' ἀξίως δόμων ἐμῶν,
σπείρας τ' ἀδελφοὺς τοῖσιν ἐκ σέθεν τέκνοις
ἐς ταὐτὸ θείην, καὶ ξυναρτήσας γένος
εὐδαιμονοίην. σοί τε γὰρ παίδων τί δεῖ;
ἐμοί τε λύει τοῖσι μέλλουσιν τέκνοις
τὰ ζῶντ' ὀνῆσαι. μῶν βεβούλευμαι κακῶς;
οὐδ' ἂν σὺ φαίης, εἴ σε μὴ κνίζοι λέχος.
ἀλλ' ἐς τοσοῦτον ἥκεθ' ὥστ' ὀρθουμένης
εὐνῆς γυναῖκες πάντ' ἔχειν νομίζετε,
ἢν δ' αὖ γένηται ξυμφορά τις εἰς λέχος,
τὰ λῷστα καὶ κάλλιστα πολεμιώτατα
τίθεσθε. χρῆν γὰρ ἄλλοθέν ποθεν βροτοὺς
παῖδας τεκνοῦσθαι, θῆλυ δ' οὐκ εἶναι γένος·
χοὔτως ἂν οὐκ ἦν οὐδὲν ἀνθρώποις κακόν.

ΧΟ. Ἰᾶσον, εὖ μὲν τούσδ' ἐκόσμησας λόγους·
ὅμως δ' ἔμοιγε, κεἰ παρὰ γνώμην ἐρῶ,

558. "For those already born are sufficient, nor am I dissatisfied with them." For the idea and sentiment in καὶ μὴ σπαν.—ἐκποδ. φίλ. comp. Phoen. 403, εὖ πρᾶσσε, τὰ φίλων δ' οὐδὲν, ἢν τις δυστυχῇ.

564. ἐς ταὐτὸ θείην, "I might place them on the same footing". ταὐτὸ is here put for ταὐτὸν, which is unusual. ξυναρτήσας, "having united". Hesych. συναρτῶν· συνάπτων. See Hipp. 515, ξυνάψαι ἐκ δυοῖν μίαν χάριν.

565. For τί δεῖ interrogative meaning οὐδὲν δεῖ see 309, 500 sup.; Suppl. 789, τί γάρ μ' ἔδει παίδων. The constr. δεῖ σοι παίδ. is rare, Elms. refers to Aesch. Agam. 848 sq., ὅτῳ δὲ καὶ δεῖ φαρμάκων παιωνίων. ἐμοί τε—and it would be of use to me to assist the children now alive by those to come hereafter. λύει is here, as often, put for λυσιτελεῖ. See 1112, 1362 inf.; Alkest. 627, φημὶ τοιούτους γάμους λύειν βροτοῖσιν. μῶν is for μὴ οὖν, Lat. num. εἰ μὴ = "except", see 30 sup. κνίζειν is used of the stings of jealousy especially as applied to matrimonial disappointment.

573. τίθεσθε, "you consider", "you reckon", see 532 sup. For γὰρ Porson reads ἄρα, his own conjecture. τεκνοῦσθαι = "to beget children". For the sentiment comp. Hipp. 619, εἰ γὰρ βρότειον ἤθελες σπεῖραι γένος, οὐκ ἐκ γυναικῶν χρὴν παρασχέσθαι τόδε. This passage and that from the Hipp. are instances of Euripides' misogynism.

577. ἔμοιγε, "in my opinion at least", see on 763 inf. κεἰ παρὰ—

δοκεῖς προδοὺς σὴν ἄλοχον οὐ δίκαια δρᾶν.
ΜΗ. ἦ πολλὰ πολλοῖς εἰμι διάφορος βροτῶν.
ἐμοὶ γὰρ ὅστις ἄδικος ὢν σοφὸς λέγειν
πέφυκε, πλείστην ζημίαν ὀφλισκάνει·
γλώσσῃ γὰρ αὐχῶν τἄδικ᾽ εὖ περιστελεῖν,
τολμᾷ πανουργεῖν· ἔστι δ᾽ οὐκ ἄγαν σοφός.
ὡς καὶ σὺ μὴ νῦν εἰς ἔμ᾽ εὐσχήμων γένῃ
λέγειν τε δεινός· ἓν γὰρ ἐκτενεῖ σ᾽ ἔπος.
χρῆν σ᾽, εἴπερ ἦσθα μὴ κακὸς, πείσαντά με
γαμεῖν γάμον τόνδ᾽, ἀλλὰ μὴ σιγῇ φίλων.
ΙΑ. καλῶς γ᾽ ἂν οὖν σὺ τῷδ᾽ ὑπηρέτεις λόγῳ,
εἴ σοι γάμον κατεῖπον, ἥτις οὐδὲ νῦν
τολμᾷς μεθεῖναι καρδίας μέγαν χόλον.
ΜΗ. οὐ τοῦτό σ᾽ εἶχεν, ἀλλὰ βάρβαρον λέχος
πρὸς γῆρας οὐκ εὔδοξον ἐξέβαινέ σοι.
ΙΑ. εὖ νυν τόδ᾽ ἴσθι, μὴ γυναικὸς οὕνεκα
γῆμαί με λέκτρα βασιλέων, ἃ νῦν ἔχω,
ἀλλ᾽, ὥσπερ εἶπον καὶ πάρος, σῶσαι θέλων
σὲ καὶ τέκνοισι τοῖς ἐμοῖς ὁμοσπόρους

ἐρῶ, "even though I speak against your opinion". παρὰ γν. might also mean "reluctantly". But compare Aesch. Agam. 931, καὶ μὴν τόδ᾽ εἰπὲ μὴ παρὰ γνώμην ἐμοί.

579. πολλοῖς is governed by διάφορος, and is the dat. incomm. We have ἦ πολλὰ at the commencement of a speech in Phoen. 697, ἦ πολλ᾽ ἐπῆλθον. The pronoun is placed at the beginning of the sentence to show that the sentence refers to it. So 225 sup.

582. "For presuming that he can speciously gloss over unjust actions by speech, he ventures to act wrongly." αὐχῶν = "flattering himself". εὖ περιστ. is here used ἐπὶ κακοῦ for κοσμήσειν "to gloss over". ἄγαν σοφὸς "really wise".

584. ὡς, "thus" i.e. as the persons of whom I have just been speaking. ἐκτενεῖ, "will *floor* you" as Paley transl. The metaphor is taken from wrestling. Comp. Hipp. 626.

587. For γαμεῖν γάμον, comp. 626 inf.; Troad 1016, ὦ θύγατερ, ἔξελθ᾽ οἱ δ᾽ ἐμοὶ παῖδες γάμους ἄλλους γαμοῦσι.

588. καλῶς is here ironical as in 504 sup. τῷδ᾽—λόγ. "would you have submitted to this information". ἥτις is here equivalent to the Latin *quippe qui.* οὐδὲ τολμ. "art unwilling", comp. Suppl. 882, παῖς ὢν ἐτόλμησ᾽ εὐθὺς οὐ πρὸς ἡδονὰς μουσῶν τραπέσθαι.

591. οὐ τοῦτο—"It was not that reason that restrained you (i.e. the certainty of my disapproval) but a foreign marriage was not honourable to you in old age." For ἔχειν = κατέχ. "to restrain" see Alkest. 362, καί μ᾽ οὔθ᾽ ὁ Πλούτωνος κύων—ἔσχον, πρὶν ἐς φῶς σὸν καταστῆσαι βίον.

593. ἴσθι is usually followed by a part. and not the infin. I read λέκτρα βασιλέων = λέκτρα βασιλικὰ, "a royal marriage" with Elms. Others λέκτ. βασιλέως, "the king's daughter". We should remark the change of constr. in γῆμαί με—σῶσαι θέλων.

φῦσαι τυράννους παῖδας, ἔρυμα δώμασιν.
ΜΗ. μή μοι γένοιτο λυπρὸς εὐδαίμων βίος,
μηδ᾽ ὄλβος ὅστις τὴν ἐμὴν κνίζοι φρένα.
ΙΑ. οἶσθ᾽ ὡς μετεύξει καὶ σοφωτέρα φανεῖ;
τὰ χρηστὰ μή σοι λυπρὰ φαινέσθω ποτὲ,
μηδ᾽ εὐτυχοῦσα δυστυχὴς εἶναι δόκει.
ΜΗ. ὕβριζ᾽, ἐπειδὴ σοὶ μὲν ἔστ᾽ ἀποστροφὴ,
ἐγὼ δ᾽ ἔρημος τήνδε φεύξομαι χθόνα.
ΙΑ. αὐτὴ τάδ᾽ εἵλου· μηδέν᾽ ἄλλον αἰτιῶ.
ΜΗ. τί δρῶσα; μῶν γαμοῦσα καὶ προδοῦσά σε;
ΙΑ. ἀρὰς τυράννοις ἀνοσίους ἀρωμένη.
ΜΗ. καὶ σοῖς ἀραία γ᾽ οὖσα τυγχάνω δόμοις.
ΙΑ. ὡς οὐ κρινοῦμαι τῶνδέ σοι τὰ πλείονα.
ἀλλ᾽ εἴ τι βούλει παισὶν ἢ σαυτῆς φυγῇ
προσωφέλημα χρημάτων ἐμῶν λαβεῖν,
λέγ᾽· ὡς ἕτοιμος ἀφθόνῳ δοῦναι χερὶ,
ξένοις τε πέμπειν ξύμβολ᾽, οἳ δράσουσί σ᾽ εὖ.

ἔρυμα is the accus. in apposition to παῖδας, see on 194 sup.

598. "Let me not have prosperity in my sadness, or wealth which would gall my heart." For the double optat. the second of which though depending directly on ὅστις, is attracted by γένοιτο, see Hek. 839, εἴ μοι γένοιτο φθόγγος ἐν βραχίοσι—ὡς πάνθ᾽ ὁμαρτῇ σῶν ἔχοιτο γουνάτων κλαίοντα.

600. For μετεύξει, "will change your prayer" Elms. reads μετεύξαι, to agree with the general idiom οἶσθ᾽ ὡς ποίησον. See Suppl. 932, ἀλλ᾽ οἶσθ᾽ ὃ δρᾶσαι βούλομαι τούτων πέρι. The real meaning of the verse is οἶσθ᾽ ὡς σοφ. φαν. μετεύχου, καὶ τὰ χρηστ. μὴ φαιν. σοι. λυπρ.

603. When Medea says ὕβριζε, she means that all Iason's previous advice &c. from οἶσθ᾽ ὡς—δόκει is all ὕβρις. ἀποστρ. here means "refugium" but in 799 inf. means "effugium".

605. "You yourself have chosen this state of things, blame no one else." αἰτιάομαι is constructed with two accus., one of person and one of thing; or with an accus. of person only as here; or of accusation only.

608. "And I am cursed indeed by your family." Paley "Why if I cursed Kreon's family, I cursed yours" adding "A similar way of denying a charge occurs Aesch. Choeph. 214, ἀλλ᾽ ἐν κακοῖσι τοῖς ἐμοῖς γελᾶν θέλεις. ΟΡ. κἂν τοῖς ἐμοῖς ἄρ᾽, εἴπερ ἔν γε τοῖσι σοῖς."

609. ὡς is here put as often for ἴσθι ὡς. Comp. Hek. 400, ὡς τῆσδ᾽ ἑκοῦσα παιδὸς οὐ μεθήσομαι; Alkest. 1094, ὡς μήποτ᾽ ἄνδρα τόνδε νυμφίον καλῶν. κρινοῦμαι is equivalent to the Latin "litigabo". See Arist. Nub. 66, τέως μὲν οὖν ἐκρινόμεθ᾽. Seneca has imitated v. 610—11 thus—si quid ex soceri domo potest fugam levare, solamen pete. With ἕτοιμος sc. εἰμί.

613. ξύμβολα. These were a kind of oblong dice, and were tokens by which a *hospitable* connection could be renewed. Hospitality was considered most sacred by the Greeks and when a stranger or guest left the house of his entertainer, the host broke one of these dice in two, and gave half to the guest, so that should he ever come that way again, he or his descendants might be enabled to recognize the stranger. The equi-

καὶ ταῦτα μὴ θέλουσα μωρανεῖς, γύναι·
λήξασα δ᾽ ὀργῆς κερδανεῖς ἀμείνονα.
ΜΗ. οὔτ᾽ ἂν ξένοισι τοῖσι σοῖς χρησαίμεθ᾽ ἄν,
οὔτ᾽ ἄν τι δεξαίμεσθα, μήθ᾽ ἡμῖν δίδου·
κακοῦ γὰρ ἀνδρὸς δῶρ᾽ ὄνησιν οὐκ ἔχει.
ΙΑ. ἀλλ᾽ οὖν ἐγὼ μὲν δαίμονας μαρτύρομαι,
ὡς πάνθ᾽ ὑπουργεῖν σοί τε καὶ τέκνοις θέλω·
σοὶ δ᾽ οὐκ ἀρέσκει τἀγάθ᾽, ἀλλ᾽ αὐθαδίᾳ
φίλους ἀπωθεῖ· τοιγὰρ ἀλγυνεῖ πλέον.
ΜΗ. χώρει· πόθῳ γὰρ τῆς νεοδμήτου κόρης
αἱρεῖ, χρονίζων δωμάτων ἐξώπιος·
νύμφευ᾽· ἴσως γάρ, ξὺν θεῷ δ᾽ εἰρήσεται,
γαμεῖς τοιοῦτον ὥστε σ᾽ ἀρνεῖσθαι γάμον.
ΧΟ. ἔρωτες ὑπὲρ μὲν ἄγαν ἐλθόντες οὐκ εὐδοξίαν

valent in English customs is perhaps a letter of introduction. Comp. Hel. 291, εἰς ξύμβολ. ἐλθόνθ᾽ ἃ φανερὰ μόνοις ἂν ἦν.

616. For the repetition of ἂν compare 250 sup. With οὔτε—οὔτε comp. Soph. Antig. 69, οὔτ᾽ ἂν κελεύσαιμ᾽ οὔτ᾽ ἂν εἰ θέλεις ἔτι πράσσειν ἐμοῦ γ᾽ ἂν ἡδέως δρῴης μέτα. κακοῦ γὰρ—A similar sentiment occurs Soph. Ajax 665, ἐχθρῶν ἄδωρα δῶρα κοὐκ ὀνήσιμα.

619. ἀλλ᾽ οὖν. "Well whether you receive my assistance or not" not unlike the idiom δ᾽ οὖν explained on 306 sup. I may remark that there is a difference in the force of ἐθέλω and βούλομαι. Here as elsewhere in all good Greek writers ἐθέλω expresses a wish, with the power to carry out what the speaker wishes, while βούλομαι also expresses a wish, perhaps a more strong wish, but is used when the wisher may not have the power to carry out his wish. Here Iason has (or says he has) the wish, and most undoubtedly has the power, while in Alkest. 280, Alkestis says to her husband. "That before she dies she wishes (and has the power, θέλω) to tell him what she desires (but has not the power to enforce, βούλομαι). Dr. Veitch does not think this distinction holds. It is sufficient to refer to Buttmann's Lexilogus §. 35, who however wrongly says that Homer always uses βούλ. of the gods where ἐθ. would be used of other persons. For compare Il. I, 399, ὁππότε μιν ξυνδῆσαι Ὀλύμπιοι ἤθελον ἄλλοι; Il. XV, 51, both of which make against Buttmann.

623. χώρει. "Begone. For you are enamoured of your newly wedded wife." There is bitter sarcasm in these words; and in χρονίζ. δωμ. ἐξώπ., a favourite formula of Euripides, compare Suppl. 1038, ἢ δόμων ἐξώπιος βέβηκε πηδήσασα. It is apparently ridiculed by Arist. Thesm. 884, ἔπειτ᾽ ἐρωτᾷς ἔνδον ἔστ᾽ ἢ 'ξώπιος. Arist. has also parodied the words ἴσως—εἰρήσ. in Plut. 114 sq., οἶμαι γὰρ οἶμαι σὺν θεῷ δ᾽ εἰρήσεται ταύτης ἀπαλλάξειν σε τῆς ὀφθαλμίας. For σὺν θεῷ, "deo instigante" see 802 inf. ὥστε σ᾽ ἀρνεῖσθαι. Schol. ὥστε μεταμεληθῆναί σε ἐπὶ τῷ γάμῳ. "So that you will wish to disown it."

627 sq. ὑπὲρ is here used adverbially for περισσῶς, and ἄγαν is pleonastic but strengthens the sense, Comp. Herakl. 388, ἀλλὰ τῶν φρονημάτων ὁ Ζεὺς κολαστὴς τῶν ἄγαν

οὐδ᾽ ἀρετὰν παρέδωκαν ἀνδράσιν· εἰ δ᾽ ἅλις
ἔλθοι
Κύπρις, οὐκ ἄλλα θεὸς εὔχαρις οὕτως.
μήποτ᾽, ὦ δέσποιν᾽, ἐπ᾽ ἐμοὶ χρυσέων τόξων ἐφείης
ἱμέρῳ χρίσασ᾽ ἄφυκτον οἰστόν.
στέργοι δέ με σωφροσύνα, δώρημα κάλλιστον
θεῶν·
μηδέ ποτ᾽ ἀμφιλόγους ὀργὰς ἀκόρεστά τε νείκη
θυμὸν ἐκπλήξασ᾽ ἑτέροις ἐπὶ λέκτροις
προσβάλοι δεινὰ Κύπρις, ἀπτολέμους δ᾽ εὐνὰς
σεβίζουσ᾽
ὀξύφρων κρίνοι λέχη γυναικῶν.

ὑπερφρόνων.—παρέδωκαν, "are wont to bring". This is called the *Gnomic* aorist, see on 130 sup., and comp. Ion 635, οὐδέ μ᾽ ἐξέπληξ᾽ ὁδοῦ πονηρὸς οὐδείς; Soph. Phil. 638, ἴωμεν· ἥ τοι καίριος σπουδή, πόνου λήξαντος, ὕπνον κἀνάπαυλαν ἤγαγεν. This form of the aorist παρέδωκαν, a later Atticism for the regular form παρέδοσαν, is rare, not being found in either Aesch. or Soph. For Eurip. comp. Phoen. 29, νιν—ἱπποβουκόλοι φέρουσ᾽ ἐς οἴκους ἔς τε δεσποίνης χέρας ἔθηκαν; Bacch. 448, κλῇδές τ᾽ ἀνῆκαν θύρετρ᾽ ἄνευ θνητῆς χερός. This form of the aor. is not found in any early play of Eurip. except here, and it scarcely suits the metre, which makes it probable that the reading is here corrupt. Other examples are Bacch. 129; Ion 1200; both late plays. The more usual form is παρέδοσαν. ἅλις is here used for μετρίως. The only exactly parallel passage is Alkest. 907, ἀλλ᾽ ἔμπας ἔφερε καλὸν ἅλις ἄτεκνος ὤν. For the general sentiment in εἰ δ᾽ ἅλις—οὕτω comp. Alkest. 976, μή μοι, πότνια, μείζων ἔλθοις ἢ τὸ πρὶν ἐν βίῳ; Hipp. 443.

632. "Never, o mistress may you send against me from your golden bow your inevitable arrow, having anointed it with illicit love, but may chastity the noblest gift of heaven preserve me." The first syllable of χρυσέων is shortened by a curious metrical anomaly as in Troad. 520; Herakl. 916; Soph. Antig. 103. For the arrow of love comp. Iph. Aul. 548 sq., μαινομένων οἴστρων ὅθι δὴ δίδυμ᾽ Ἔρως ὁ χρυσοκόμας τόξ᾽ ἐντείνεται χαρίτων. ἱμέρῳ, "in" or "with lust". See Soph. Antig. 795, νικᾷ δ᾽ ἐναργὴς βλεφάρων ἵμερος εὐλέκτρου νύμφας, where see Wunder. The Schol. says the Chorus meant μὴ ποιήσῃς τοιοῦτον ἔρωτα ἐμπεσεῖν εἰς ἐμὲ ὦ Ἀφροδίτη οἷον καὶ εἰς τὴν Μήδειαν. The primary sense of στέργειν is to love as a father does his children, comp. Soph. Œd. Kol. 1529, οὔτ᾽ ἂν τέκνοισι τοῖς ἐμοῖς, στέργων ὅμως. δώρ. κάλ. θεῶν is in appos. to σωφρ. see 597 sup.

637 sq. "And may dread Kypris never assign to my lot wordy strife and unceasing quarrels, having inflamed my mind for another's couch, but approving peaceful unions may she with shrewd judgment decide the alliances of women." Paley expl. ἀμφ.—νείκη, "a temper for dispute nor restless jealousies". In Soph. Antig. 111 we have νεικέων ἐξ ἀμφιλόγων, in Eur. Phoen. 500, οὐκ ἦν ἂν ἀμφίλεκτος ἀνθρώποις ἔρις. The Schol. expl. σεβίζ. by προκρίνασα, προτιμῶσα. Compare εἰ δὲ σὸς πόσις καινὰ λέχη σεβίζει, 155 sup. κρίνοι λέχη means "may she select suitably tempered husbands for women". νείκη is here used of domestic quarrels like ἔριν in 521 sup.

ὦ πατρὶς, ὦ δῶμά τ' ἐμὸν,
μὴ δῆτ' ἄπολις γενοίμαν
τὸν ἀμαχανίας ἔχουσα
δυσπέρατον αἰῶν'
οἰκτροτάτων ἀχέων.
θανάτῳ θανάτῳ πάρος δαμείην
ἁμέραν τάνδ' ἐξανύσασα· μόχθων δ' οὐκ ἄλλος ὕπερθεν ἢ γᾶς πατρίας στέρεσθαι.
εἴδομεν, οὐκ ἐξ ἑτέρων
μύθων ἔχομεν φράσασθαι·
σὲ γὰρ οὐ πόλις, οὐ φίλων τις
ᾤκτειρεν παθοῦσαν
δεινότατα παθέων.
ἀχάριστος ὄλοιθ', ὅτῳ πάρεστι
μὴ φίλους τιμᾶν, καθαρὰν ἀνοίξαντα κλῇδα φρενῶν·
ἐμοὶ μὲν φίλος οὔποτ' ἔσται.

644. "May I never be an exile from my country, living a life of poverty, hard to be endured through most lamentable woes. By death, by death before that may I be subdued having finished this my present life." ἀμηχανίας, "poverty", prop. "a want of resources". Herm. and others expl. ἀμ.—ἐξαν. θανάτ. πὰρ, "hoc die perfuncta prius moriar", which Herm. considers to be equivalent to "moriar potius quam hunc diem exegerim". He says πάρος πρὶν &c. often mean "rather". But how could he explain ἐξανύσασα by πρὶν ἐξανύσαι? There is another reading οἰκτρότατον agreeing with ἀμηχ. For ἁμέραν (= βίον) ἐξανύσ. comp. Soph. Trach. 1023, οὔτε δ' ἔνδοθεν οὔτε θύραζε ἔστι μοι ἐξανύσαι βίοτον. δαμείην is of course from δάμνω.—μόχθ.—στέρεσ. "but there is no greater hardship than the being deprived of one's fatherland". See Aesch. Eum. 755, γαίας πατρῴας ἐστερημένον σύ τοι κατῴκισάς με. The infin. is without the article as in 35 sup.

653. "We have seen it, we have not to consider from the reports of others. For no city, no friend has pitied *you*, though suffering most terrible grief." With εἴδ.—φράσασθ. comp. Troad. 481 sq., καὶ—οὐκ ἄλλων πάρα κλύουσ' ἔκλαυσα, τοῖσδε δ' εἶδον ὄμμασιν αὐτή; Herakl. 5, οἶδα δ' οὐ λόγῳ μαθών. σε refers to Medea. Pors. and Dind. read ᾤκτισεν, Hermann who is followed by Klotz has ᾤκτειρεν.

658. "Unpitied may he perish who does not desire to honour his friends, by opening the pure recesses of his mind." Pflugk transl. "pessime pereat" and remarks that ἀχάριτον is said "quidquid grave est et invisum". ὅτῳ πάρεστ. μη, "whose character it is not". Bothe expl. ὅτ. πάρ. by δυνατόν ἐστι. Compare Soph. Ajax 1010, ὅτῳ πάρα μηδ' εὐτυχοῦντι μηδὲν ἥδιον γελᾶν. καθαρὰν is a metaphor taken from clear water. We have καθ.—φρέν. in Hipp. 1120, οὐκέτι γὰρ καθαρὰν φρέν' ἔχω. With ἀνοίξαντα κλῇδα φρεν. "opening the lock of the mind", comp. Troad. 657, πρὸς τὸν παρόντα πόσιν ἀναπτύξω φρένα.

ΑΙ. Μήδεια, χαῖρε· τοῦδε γὰρ προοίμιον
κάλλιον οὐδεὶς οἶδε προσφωνεῖν φίλους.
ΜΗ. ὦ χαῖρε καὶ σὺ, παῖ σοφοῦ Πανδίονος,
Αἰγεῦ. πόθεν γῆς τῆσδ' ἐπιστρωφᾷ πέδον;
ΑΙ. Φοίβου παλαιὸν ἐκλιπὼν χρηστήριον.
ΜΗ. τί δ' ὀμφαλὸν γῆς θεσπιῳδὸν ἐστάλης;
ΑΙ. παίδων ἐρευνῶν σπέρμ' ὅπως γένοιτό μοι.
ΜΗ. πρὸς θεῶν, ἄπαις γὰρ δεῦρ' ἀεὶ τείνεις βίον;
ΑΙ. ἄπαιδές ἐσμεν δαίμονός τινος τύχῃ·
ΜΗ. δάμαρτος οὔσης, ἢ λέχους ἄπειρος ὤν;
ΑΙ. οὐκ ἐσμὲν εὐνῆς ἄζυγες γαμηλίου.
ΜΗ. τί δῆτα Φοῖβος εἶπέ σοι παίδων πέρι;
ΑΙ. σοφώτερ' ἢ κατ' ἄνδρα συμβαλεῖν ἔπη.

663. Aegeus, son of Pandion and king of Athens here appears on the stage. He has just come from Delphi having consulted the oracle there as to how he might get children. He is on his way to Pittheus, king of Troezene to enquire the meaning of the oracle he has received, and by Pittheus' daughter Aethra, he afterwards had a son, Theseus. Aegeus becomes the πύργος ἀσφαλὴς of 389 sup.—τοῦδε is governed by the comparative κάλλιον, and is put for ἢ τόδε. Compare Soph. Ajax 1054, ἐξηύρομεν ζητοῦντες ἐχθίω Φρυγῶν.

665. ὦ χαῖρε καὶ σύ. A formula both of welcome and farewell. Here, of course, of welcome, in Hipp. 1453 of Hippolytus' farewell to his father, ὦ χαῖρε καὶ σὺ, χαῖρε πολλά μοι πάτερ, one of welcome again in Orest. 477, ὦ χαῖρε καὶ σὺ, Μενέλεως κήδευμ' ἐμόν. The Schol. asks how Pandion was wise. Perhaps he never heard of an *epitheton ornans*, such as one would use to a son when speaking of that son's father. ἐπιστρέφεσθαι generally means "to go about over" or "to return frequently to" a spot. Compare Hel. 83, τίς δ' εἶ πόθεν γῆς τῆσδ' ἐπεστράφης πέδον.

667. χρηστήριον here means "an oracle" i.e. the place where prophecies are given. Comp. Elekt. 1272, σεμνὸν βροτοῖσιν εὐσεβὲς χρηστήριον.—ὀμφ. γ. θεσπ. I have discussed these words and the meaning of ὀμφαλὸς &c. in an Appendix.

670. "Good gracious, have you lived childless up to the present." πρὸς θεῶν, "per deos" is a by no means uncommon form of adjuration &c. So Alkest. 275, μή πρός σε θεῶν τλῇς με προδοῦναι. The Schol. rightly expl. δεῦρ' ἀεὶ as put for μέχρι νῦν. So Phoen. 1215; Suppl. 787; Orest. 1663.

673. The simile of a yoke is a frequent one in Greek. We find it applied, as here, to marriage in v. 242 sup. Comp. Alkest. 932, πολλοὺς ἤδη παρέλυσεν θάνατος δάμαρτος, where παρέλ. is used with reference to the unyoking of cattle; Iph. Aul. 443, εἰς οἷ' ἀνάγκης ζεύγματ' ἐμπεπτώκαμεν.

675. "Words wiser than falls to mortal's lot to understand." There are two constructions confused here, σοφ. ἢ κατ' ἄνδρα and σοφ. ἢ ὥστε συμβαλεῖν. Comp. Plat. Crat. p. 392 A, ταῦτα μείζω ἐστὶν ἢ κατ' ἐμὲ καὶ σὲ ἐξευρεῖν. συμβαλεῖν = "to understand" to guess the meaning of. Comp. Orest. 1394, τὰ γὰρ πρὶν οὐκ εὔγνωστα συμβαλοῦσ' ἔχω. ἀνὴρ is here used for ἄνθρωπος, which is not unusual. Comp. 1257 inf.; Hipp. 938, εἰ γὰρ κατ' ἀνδρὸς βίοτον ἐξογκώσεται; Terence Heaut. I, 1, 25, homo sum, humani nihil a

ΜΗ. θέμις μὲν ἡμᾶς χρησμὸν εἰδέναι θεοῦ;
ΑΙ. μάλιστ', ἐπεί τοι καὶ σοφῆς δεῖται φρενός.
ΜΗ. τί δῆτ' ἔχρησε; λέξον, εἰ θέμις κλύειν.
ΑΙ. ἀσκοῦ με τὸν προὔχοντα μὴ λῦσαι πόδα
ΜΗ. (πρὶν ἂν τί δράσῃς ἢ τίν' ἐξίκῃ χθόνα;
ΑΙ. πρὶν ἂν πατρῴαν αὖθις ἑστίαν μόλω.
ΜΗ. σὺ δ' ὡς τί χρῄζων τήνδε ναυστολεῖς χθόνα;
ΑΙ. Πιτθεύς τίς ἔστι γῆς ἄναξ Τροιζηνίας.
ΜΗ. παῖς, ὡς λέγουσι, Πέλοπος εὐσεβέστατος.
ΑΙ. τούτῳ θεοῦ μάντευμα κοινῶσαι θέλω.
ΜΗ. σοφὸς γὰρ ἀνὴρ καὶ τρίβων τὰ τοιάδε.
ΑΙ. κἀμοί γε πάντων φίλτατος δορυξένων.
ΜΗ. ἀλλ' εὐτυχοίης, καὶ τύχοις ὅσων ἐρᾷς.
ΑΙ. τί γὰρ σὸν ὄμμα χρώς τε συντέτηχ' ὅδε;
ΜΗ. Αἰγεῦ, κάκιστος ἔστι μοι πάντων πόσις.

me alienum puto. θέμις μὲν.—μὲν is here used interrogatively "Is it right then", compare 1129 inf.; Hipp. 316; Troad. 48.

677. This verse proves Iason's assertion at 539 sup. that every one knew Medea to be a wise woman, for Aegeus here says it is right for her to know the oracle since it requires a wise person to fathom its meaning. For ἐπεί τοι καὶ Pors. quotes many passages. τί δῆτα is a usual form in questions. ἔχρησε is the usual word or verb for "giving an oracle". Comp. Ion 792, τίς οὖν ἔχρησθε. θέμις κλύειν like σοφὸς λέγειν 580 sup.

679. ἀσκοῦ με. The Schol. has correctly explained these rather obscure words. The literal transl. is "not to open (or loose) the projecting foot of the wine bag". Now the oracle often spoke in metaphorical or figurative language, hence the real meaning of the oracle is "to preserve continence until he returned home". But λῦσαι πόδα also means "to slacken the sheets" so the oracle might mean "not to delay on his voyage".

682. I think ὡς is here superfluous. We may however comp. Rhesus 99, σὺ δ' ὡς τί δράσων πρὸς τάδ' ὁπλίζει χέρα. ναυσ. χθ. "do you voyage towards this land", see Hipp. 36, καὶ τήνδε σὺν δάμαρτι ναυστολεῖ χθόνα.

684. Paley says ὡς λέγουσι here refers to the fact of Pittheus being called ἁγνὸς in Hipp. 11, a rather improbable idea. ὡς λέγ. simply means "as report goes". Aegeus afterwards married Pittheus' daughter Aethra by whom he had a son. See Suppl. 7.

685—86. Neophron of Sicyon who also wrote a play upon Iason and Medea makes Aegeus to have come to consult Medea herself and not Pittheus. So the Schol., and the words of Neophr. are Πυθίαν ὅσσαν—συμβαλεῖν ἀμηχανῶ· σοὶ δ' εἰς λόγους μολών γ' ἂν ἤλπιζον μαθεῖν.—τρίβων, "well versed". A rare adjective, found only four times in Eurip. viz. here; Bacch. 717; Rhesus 625; Kykl. 520. In the Rhesus it governs an accus. of reference as here, elsewhere a genit.

687. As war was the chief employment of the ancient Greeks, they considered the allies made in war as their greatest friends. Strictly δορυξένος is a ransomed captive taken in war. The tragedians however use the word for the simple ξένος. In v. 689 ὅδε, is I think put for οὕτως. See on 156 sup.

ΑΙ. τί φῄς; σαφῶς μοι σὰς φράσον δυσθυμίας.
ΜΗ. ἀδικεῖ μ' Ἰάσων οὐδὲν ἐξ ἐμοῦ παθών.
ΑΙ. τί χρῆμα δράσας; φράζε μοι σαφέστερον.
ΜΗ. γυναῖκ' ἐφ' ἡμῖν δεσπότιν δόμων ἔχει.
ΑΙ. ἦ γὰρ τετόλμηκ' ἔργον αἴσχιστον τόδε;
ΜΗ. σάφ' ἴσθ'· ἄτιμοι δ' ἐσμὲν οἱ πρὸ τοῦ φίλοι.
ΑΙ. πότερον ἐρασθεὶς ἢ σὸν ἐχθαίρων λέχος;
ΜΗ. μέγαν γ' ἔρωτα· πιστὸς οὐκ ἔφυ φίλοις.
ΑΙ. ἴτω νυν, εἴπερ, ὡς λέγεις, ἐστὶν κακός.
ΜΗ. ἀνδρῶν τυράννων κῆδος ἠράσθη λαβεῖν.
ΑΙ. δίδωσι δ' αὐτῷ τίς; πέραινέ μοι λόγον.
ΜΗ. Κρέων, ὃς ἄρχει τῆσδε γῆς Κορινθίας.
ΑΙ. ξυγγνωστὰ μὲν τότ' ἦν σε λυπεῖσθαι, γύναι.
ΜΗ. ὄλωλα· καὶ πρός γ' ἐξελαύνομαι χθονός.
ΑΙ. πρὸς τοῦ; τόδ' ἄλλο καινὸν αὖ λέγεις κακόν.
ΜΗ. Κρέων μ' ἐλαύνει φυγάδα γῆς Κορινθίας.
ΑΙ. ἐᾷ δ' Ἰάσων; οὐδὲ ταῦτ' ἐπῄνεσα.
ΜΗ. λόγῳ μὲν οὐχὶ, καρτερεῖν δ' οὐ βούλεται.

694. ἐφ' ἡμῖν, "in addition (or perhaps "over") to me". δεσπ. δόμ. shows that she as well as Medea was a wife and not a mistress. Wives tolerated a παλλακή as long as she was not in the same house as the wife. ἐπιγαμεῖν (of the man) and ἐπιέναι (of the woman) are the regular terms for a second marriage.

695. I have adopted Elms. conj. ἦ γὰρ for ἦ που. ἦ γὰρ as Klotz remarks is used "in re magna et atroci" and ἦ που is used to intimate a conjecture concerning a thing already done. Comp. Hek. 1124, ὤμοι τί λέξεις, ἦ γὰρ ἐγγὺς ἐστί που.

698. The words μέγαν γ' ἔρωτα are bitterly ironical. "O yes, a powerful love indeed." Medea means that Iason did not care for Glauke, thus bearing out his own words in 594 sup., but as she expl. in v. 700, he was enamoured of the prospect of a regal alliance.

699. The formula ἴτω νυν is here used of a person, more generally of a thing. Trans. "let him go" think no more about him. We find the formula used of a person also in Orest. 1532, ἀλλ' ἴτω ξανθοῖς ἐπ' ὤμων βοστρύχοις γαυρούμενος.

701. There is a double question here. First who gave the alliance; next what was he who gave it. For πέρ. λόγ. see 341 sup. For συγγνωστὰ one would expect -τὸν, but see 384 sup. In v. 704 πρός γε = "moreover" sc. τουτοῖς and see 406 sup.

708. "Iason in word indeed does not approve these things but he is unwilling to offer a firm resistance against them." I read καρτερεῖν δ' οὐ βούλεται with the Schol. The Vulgate is καρτ. δὲ βούλ. for which Dind. and Bothe read καρδίᾳ δὲ βούλεται which is a variant of little authority and looks more like a gloss. Pors. reads καρτ. δὲ βούλ. but in his note approves of καρδίᾳ δὲ βούλ. The common reading καρτ. δὲ βούλ. means "but he wishes to bear it patiently". καρτερεῖν = "to persevere", "to hold out against", comp. Rhesus σὺν σοὶ δέ μ' ὄψει καρτεροῦνθ' ὅταν δέῃ. Elms. punctuates λόγῳ μὲν (sc. κωλύει), οὐχὶ καρτερεῖν δὲ βούλεται.

ἀλλ' ἄντομαί σε τῆσδε πρὸς γενειάδος
γονάτων τε τῶν σῶν, ἱκεσία τε γίγνομαι,
οἴκτειρον οἴκτειρόν με τὴν δυσδαίμονα,
καὶ μή μ' ἔρημον ἐκπεσοῦσαν εἰσίδῃς,
δέξαι δὲ χώρᾳ καὶ δόμοις ἐφέστιον.
οὕτως ἔρως σοὶ πρὸς θεῶν τελεσφόρος
γένοιτο παίδων, καὐτὸς ὄλβιος θάνοις.
εὕρημα δ' οὐκ οἶσθ' οἷον εὕρηκας τόδε·
παύσω δέ σ' ὄντ' ἄπαιδα, καὶ παίδων γονὰς
σπεῖραί σε θήσω· τοιάδ' οἶδα φάρμακα.
ΑΙ. *πολλῶν ἕκατι τήνδε σοι δοῦναι χάριν*
γύναι, πρόθυμός εἰμι, πρῶτα μὲν θεῶν,
ἔπειτα παίδων ὧν μ' ἐπαγγέλλει γονάς.
ἐς τοῦτο γὰρ δὴ φροῦδός εἰμι πᾶς ἐγώ.
οὕτω δ' ἔχει μοι· σοῦ μὲν ἐλθούσης χθόνα,
πειράσομαί σου προξενεῖν δίκαιος ὤν.

709. *ἀλλὰ* is here used in an abrupt transition. In entreaties like the present &c., we often find the verb omitted, see on 324 sup. On the influence of the beard and knees see on 65 sup.

712. "And do not look on at my banishment." We have *εἰσιδεῖν* with a part. in 164 sup., where the word, as well as here, conveys the idea of a spectator *looking placidly on*. *ἐφέστιον*, "as a suppliant" or perhaps it only means "a guest" here, as in Soph. Trach. 262, *ὅς αὐτὸν ἐλθόντ' ἐς δόμους ἐφέστιον*.

714. *οὕτως*, "on these conditions". Soph. Œd. Rex 970, *οὕτω δ' ἂν θανὼν εἴη 'ξ ἐμοῦ*. Every reader of Horace will remember Carm. I, 3, 1, sic te diva potens, Cypri, sic fratres Helenae. *τελεσφόρος*, "accomplished". Klotz well remarks that by *ὄλβιος θάνοις* Medea means that Aegeus shall die leaving descendants behind him. He adds "*ὄλβιος* enim summam felicitatem, quam mortales consequi possunt, designat". For *εὕρ. εὕρηκ.* see on 553 sup.

720. Aegeus says *θεῶν* because he is afraid to offend the deities who protect suppliants. For *χάριν δοῦναι θεῶν* compare Hek. 852, *καὶ βούλομαι θεῶν θ' οὕνεκ.—καὶ τοῦ δικαίου τήνδε σοι δοῦναι δίκην*. *πρῶτα μὲν* is answered as here by *ἔπειτα* in 549 sup. *ὧν μ' ἐπ. γ.* "whose birth you promise me".

722. There are different explanations given of this verse. One scholium preferred by Elms. Bothe and Klotz is *εἰς τὸ παῖδας ποιῆσαι πάνυ ἐσπούδακα καὶ πρόθυμός εἰμι. ἔστι δὲ κυρίως ὁ προωδευκώς*. Matth. interpr. "quod enim ad hoc attinet (*εἰς τοῦτο*) totus evanui, vires me defecerunt", following the other expl. *κατὰ τοῦτο τὸ μέρος, τῆς παιδοποΐας, ἔρημός εἰμι*. Trans. "For in this respect (viz. *παίδ. γον.*) as you must know (*δὴ*) I am altogether lost" i.e. without your assistance I cannot hope to have a family.

723. "But I am thus determined." *προξενεῖν*, "to protect you". The word literally means "to be a *πρόξενος*." And perhaps it may not be out of place to explain what a *πρόξενος* is. In ancient Greece between two friendly states there was much intercourse, and many citizens of one state lived in the other. For their protection, and the general protection of the interests of each state *πρόξε-*

τοσόνδε μέντοι σοι προσημαίνω, γύναι·
ἐκ τῆσδε μὲν γῆς οὔ σ' ἄγειν βουλήσομαι,
αὐτὴ δ' ἐάνπερ εἰς ἐμοὺς ἔλθῃς δόμους,
μενεῖς ἄσυλος, κοὔ σε μὴ μεθῶ τινι.
ἐκ τῆσδε δ' αὐτὴ γῆς ἀπαλλάσσου πόδα·
ἀναίτιος γὰρ καὶ ξένοις εἶναι θέλω.
ΜΗ. *ἔσται τάδ'· ἀλλὰ πίστις εἰ γένοιτό μοι*
τούτων, ἔχοιμ' ἂν πάντα πρὸς σέθεν καλῶς.
ΑΙ. *μῶν οὐ πέποιθας; ἢ τί σοι τὸ δυσχερές;*
ΜΗ. *πέποιθα· Πελίου δ' ἐχθρός ἐστι μοι δόμος*
Κρέων τε. τούτοις δ' ὁρκίοισι μὲν ζυγεὶς
ἄγουσιν οὐ μεθεῖς ἂν ἐκ γαίας ἐμέ,
λόγοις δὲ συμβὰς καὶ θεῶν ἐνώμοτος

νοι were chosen, whose office and duties closely resembled than of a modern Consul or State Ambassador. The principal difference was that the English Consul in America is generally an Englishman sent out from England whereas the Spartan *πρόξενος* at Athens was an Athenian (as in the case of Alkibiades) chosen by the Spartan government and *vice versâ*. His duties were to receive persons, especially ambassadors who came from the state which he represented, to procure for them admission to the Assembly and seats in the theatre, to act as the patron and protector of strangers from the state of which he was *πρόξ.* and to mediate between the two states if any dispute arose. The *πρόξ.* at Athens enjoyed the rites of Hospitality; *ἐπιγαμία; ἔγκτησις;* and *ἀτέλεια*. For *προξενεῖν* in its primary sense see Demos. de Rhod. Libert. p. 194, 17, *οὔτε γὰρ προξενῶ τῶν ἀνδρῶν, οὔτ' ἰδίᾳ ξένος αὐτῶν οὐδείς ἐστί μοι*. *δίκαιος ὢν* means acting up to the laws.

726. *βουλήσ.* is not I think used for *βούλομαι* as in 259 sup. but *ὅταν καιρὸς ἔλθῃ* may be supplied. The student should remark *οὔ* accented not *οὐ* as generally, which means that it is here used emphatically although emphasis is not always the reason of its accentuation, while the particle would be accented here whether emphatic or not, see 1086, 1230, 1397 inf. *ἄγειν* is used of carrying of property belonging to another; here applied with reference to a person. Comp. Alkest. 258, *ἄγει μ' ἄγει μέ τις, οὐχ ὁρᾷς, νεκύων ἐς αὐλὰν*.

728. With *κοὐ* sc. *φοβός ἐστι*. "And you need not be afraid of my giving you up to any one." Comp. Herakl. Fur. 718, *ὁ δ' οὐ πάρεστιν, οὐδὲ μὴ μόλῃ ποτέ.* — *ἐκ τῆσδε*, "But depart of your own accord from this country".

733. *μῶν οὐ* expects an answer "No". "Surely you do not distrust me." *μῶν* is made up of *μὴ οὖν*. Comp. Andr. 82, *μῶν οὐ δοκεῖς σοῦ φροντίσαι τιν' ἀγγέλων*.

734 sq. "I do trust you, but the family of Pelias and Kreon too are my enemies. To these when about to drag me from your country, you would not, were you bound by oath to me, deliver me up, but having made a verbal agreement and being under an oath to the gods you would be my friend, and would not be persuaded by my enemies, demands." *τουτοῖς* belongs to *ἄγουσιν*, on which also I think *ἐμὲ* depends, as *μεθέσθαι* generally takes a genit. Musgr. has rightly expl. *μεθεὶς ἂν* (for which Pors. and Elms. read *μεθεῖ' ἂν*), as put for *μεθείης*. Comp. Orest. 1133, *εἰ μὲν γὰρ ἐς γυναῖκα σωφρονεστέραν ξίφος μεθεῖμεν*. For *ἐνώμοτος* Elms. and others read

φίλος γένοι' ἂν κἀπικηρυκεύμασι
οὐκ ἂν πίθοιο· τἀμὰ μὲν γὰρ ἀσθενῆ,
τοῖς δ' ὄλβος ἐστὶ καὶ δόμος τυραννικός.
ΑΙ. πολλὴν ἔλεξας, ὦ γύναι, προμηθίαν·
ἀλλ' εἰ δοκεῖ σοι δρᾶν τάδ', οὐκ ἀφίσταμαι.
ἐμοί τε γὰρ τάδ' ἐστὶν ἀσφαλέστατα,
σκῆψίν τιν' ἐχθροῖς σοῖς ἔχοντα δεικνύναι,
τὸ σόν τ' ἄραρε μᾶλλον· ἐξηγοῦ θεούς.
ΜΗ. ὄμνυ πέδον Γῆς πατέρα θ' Ἥλιον πατρὸς
τοὐμοῦ θεῶν τε συντιθεὶς ἅπαν γένος.
ΑΙ. τί χρῆμα δράσειν ἢ τί μὴ δράσειν; λέγε.
ΜΗ. μήτ' αὐτὸς ἐκ γῆς σῆς ἔμ' ἐκβαλεῖν ποτε,
μήτ', ἄλλος ἤν τις τῶν ἐμῶν ἐχθρῶν ἄγειν
χρῄζῃ, μεθήσειν ζῶν ἑκουσίῳ τρόπῳ.
ΑΙ. ὄμνυμι Γῆν καὶ λαμπρὸν Ἡλίου φάος
θεούς τε πάντας ἐμμενεῖν ἅ σου κλύω.
ΜΗ. ἀρκεῖ· τί δ' ὅρκῳ τῷδε μὴ 'μμένων πάθοις;
ΑΙ. ἃ τοῖσι δυσσεβοῦσι γίνεται βροτῶν.
ΜΗ. χαίρων πορεύου· πάντα γὰρ καλῶς ἔχει.

ἀνώμ. and for οὐκ ἂν πίθ. adopt Wyttenbach's conjecture, τάχ' ἂν πίθ. with the meaning "but having made a verbal agreement only, and *not* being under an oath to the gods, you would be friendly, and would perhaps be persuaded by their demands." For ὁρκίοις ζυγεὶς (= αἱρεθεὶς, ληφθεὶς) see on 161 sup. ἐπικηρύκευμα = "a demand by heralds".

744. σκῆψιν, "a pretext" viz. that he had sworn to protect her if ever she came to Athens, and could not break his oath. τὸ σὸν, "your safety". Some refer it to Medea's promise about children.—ἐξηγ. θεοὺς. "Name the gods I am to swear by". In Latin 'praeire verba juris jurandi' Livy VIII. 9. Comp. Shakesp. Hamlet I, 5, ad fin. Consent to swear.— Propose the oath, my lord. Never to speak of this that you have seen, Swear by my sword.

748. This verse is also found Iph. Taur. 738. ἑκουσίῳ τρόπῳ is put by periphrasis for the simple adverb ἑκών. So οἱ δ' ἐκβαλόντες δάκρυα ποιητῷ τρόπῳ ἐς ναῦν ἐχώρουν Hel. 1547; compare οὐ φαύλῳ τρόπῳ Rhesus 599.

752. I read λαμπρὸν Ἡλίου φάος with the best MSS. and Kirch. Others prefer Ἡλίου θ' ἁγνὸν σέβας; I also read Γῆν καὶ for γαῖαν. ἐμμενεῖν ἃ κλύω is the strictly proper construction. But the more usual one would be ἐμμεν. οἷς κλύω, the accus. ἃ being attracted. So in 758 inf., where see note.

754. "Enough. But what are you willing to suffer if you do not abide by your oath." τί δὲ—πάθοις is equivalent to τί δ' εὔχει παθεῖν ἐὰν μὴ ὅρκ. τῷδ' ἐμμένῃς.— δυσσεβ. "perjured persons", those who have no respect for their oaths. Here the penalties of breaking an oath are indefinite but in Iph. Taur. 752 they are more distinctly named.

756. "Go on your way rejoicing." χαίρων here means "rejoicing" with the sense of safety attached and so = "with impunity" see on 397 sup. In the constr. τυχοῦσ' ἃ βούλ. we

κἀγὼ πόλιν σὴν ὡς τάχιστ' ἀφίξομαι,
πράξασ' ἃ μέλλω καὶ τυχοῦσ' ἃ βούλομαι.
ΧΟ. ἀλλά σ' ὁ Μαίας πομπαῖος ἄναξ
πελάσειε δόμοις, ὧν τ' ἐπίνοιαν
σπεύδεις κατέχων πράξειας, ἐπεὶ
γενναῖος ἀνήρ,
Αἰγεῦ, παρ' ἐμοὶ δεδόκησαι.
ΜΗ. ὦ Ζεῦ Δίκη τε Ζηνὸς Ἡλίου τε φῶς,
νῦν καλλίνικοι τῶν ἐμῶν ἐχθρῶν φίλαι
γενησόμεσθα, κεἰς ὁδὸν βεβήκαμεν·
νῦν δ' ἐλπὶς ἐχθροὺς τοὺς ἐμοὺς τίσειν δίκην.
οὗτος γὰρ ἀνὴρ ᾗ μάλιστ' ἐκάμνομεν
λιμὴν πέφανται τῶν ἐμῶν βουλευμάτων·
ἐκ τοῦδ' ἀναψόμεσθα πρυμνήτην κάλων,
μολόντες ἄστυ καὶ πόλισμα Παλλάδος.

would rather have expected τυχ. ὧν βούλ., the regular constr. But as in 753 sup., the accus. is not attracted.

759. Hermes or Mercury was the son of Zeus and Maia daughter of Atlas. He was the protector of commerce, the conductor of souls to the nether world, the guardian of travellers and the messenger of the gods. He is here invoked as πομπαῖος, the guardian of travellers. Comp. Rhesus 216, ἀλλ' εὖ σ' ὁ Μαίας παῖς ἐκεῖσε καὶ πάλιν πέμψειεν Ἑρμῆς, ὅς γε φηλητῶν ἄναξ. We must explain ὧν—πράξ. by πράξειας τε ἐκεῖνα, ἃ σπεύδεις, ἐπίνοιαν αὐτῶν κατέχων. "And may you accomplish those things which you desire, having the purpose of them." Dr. Veitch renders "and may you accomplish what you are anxiously hugging the intention to do". A rather obscure sentence. Perhaps the chorus means "and may do what you are so anxious to do, having found out the way". κατέχειν here almost = ἔχειν. Comp. Phoen. 330, ὁ δ' ἐν δόμοισι πρέσβυς—ἀπήνας ὁμοπτέρου—πόθον ἀεὶ κατέχων ἀνῆξε ξίφους ἐπ' αὐτόχειρά τε σφαγάν. παρ' ἐμοῦ, "in my opinion", "meo judicio". Comp. 577 sup.; Herakl. 881, παρ' ἡμῖν μὲν γὰρ οὐ σοφὸν τόδε, ἐχθροὺς λαβόντα μὴ ἀποτίσασθαι δίκην; Alkest. 801; Ion 1519. We must supply εἶναι with γενν. ἀνὴρ after δεδόκ. For δεδόκησαι the Ionic form of the perfect see Arist. Vesp. 726, νῦν μοι νικᾶν πολλῷ δεδόκησαι.

764. With Δίκη sc. πάρεδρος, and comp. Soph. Œd. Kol. 1382, εἴπερ ἐστὶν ἡ παλαίφατος Δίκη ξύνεδρος Ζηνὸς ἀρχαίοις νόμοις. The student should remark Medea's use of the masc. καλλίν., see 314 sup.

768. ᾗ μάλ. ἐκάμν. "Where I was most at a loss" i.e. with reference to a πύργος ἀσφαλής. The metaphor is taken from a ship in distress, so νεὼς καμούσης Aesch. Theb. 210. λιμὴν, "a harbour of refuge" another metaphor from the sea. Comp. Andr. 891, ὦ ναυτίλοισι χείματος λιμὴν φανεὶς Ἀγαμέμνονος παῖ. In ἀναψ. πρυμ. κάλ. the simile is taken from the stern-rope or *painter* which fastened the ship to the shore, and was thrown off when sailing. κάλων is of course the accus. sing. See Herakl. Fur. 478, ὡς ἀνημμένοι κάλῳς πρυμνησίοισι βίον ἔχοιτ' εὐδαίμονα.

771. By the use of πόλισμα one would think Medea meant to disparage Athens. But compare Iph. Taur. 1014 where the same expression πόλισμα Παλλάδος is used; Soph. Philokt. 1423.

ἤδη δὲ πάντα τἀμά σοι βουλεύματα
λέξω· δέχου δὲ μὴ πρὸς ἡδονὴν λόγους.
πέμψασ' ἐμῶν τιν' οἰκετῶν Ἰάσονα
εἰς ὄψιν ἐλθεῖν τὴν ἐμὴν αἰτήσομαι·
μολόντι δ' αὐτῷ μαλθακοὺς λέξω λόγους,
ὡς μὲν δοκεῖ μοι ταῦτα καὶ καλῶς ἔχειν,
[γάμους τυράννων, οὓς προδοὺς ἡμᾶς ἔχει,]
καὶ ξύμφορ' εἶναι καὶ καλῶς ἐγνωσμένα·
παῖδας δὲ μεῖναι τοὺς ἐμοὺς αἰτήσομαι,
οὐχ ὡς λιποῦσα πολεμίας ἐπὶ χθονὸς,
[ἐχθροῖσι παῖδας τοὺς ἐμοὺς καθυβρίσαι,]
ἀλλ' ὡς δόλοισι παῖδα βασιλέως κτάνω.
πέμψω γὰρ αὐτοὺς δῶρ' ἔχοντας ἐν χεροῖν,
νύμφῃ φέροντας, τήνδε μὴ φεύγειν χθόνα,
λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον·
κἄνπερ λαβοῦσα κόσμον ἀμφιθῇ χροΐ,
κακῶς ὀλεῖται πᾶς θ' ὃς ἂν θίγῃ κόρης·
τοιοῖσδε χρίσω φαρμάκοις δωρήματα.

773. Paley well remarks that the Greeks considered it wrong to weep when others were joyful, or be glad when others were in sorrow. He refers to Alkest. 775 sq. The words *μὴ πρὸς ἡδ. λόγ.* might almost be taken as one expression "a sorrowful tale". For the phrase comp. Soph. Elekt. 921, *οὐ πρὸς ἡδονὴν λέγω τόδε;* Trach. 179, *ἐπεὶ κατάστεφῆ στείχονθ' ὁρῶ τιν' ἄνδρα πρὸς χαρὰν λόγων*, where see Wunder.

776 sq. I am convinced that v. 778 ought to be omitted, and for two reasons: 1) Because it is clearly intended to be an explanation or gloss upon *ταῦτα*, and such glosses are most frequently written as genuine lines. 2) Because the repetition of *ἔχει* is very suspicious. Moreover the verse is not necessary to the sense and indeed the passage is better without it. On the whole I have bracketed v. 778, and read in 777, *ὡς μὲν δοκεῖ μοι ταῦτα καὶ καλῶς ἔχειν* instead of *ὡς καὶ δοκ. μοι ταῦτ. καὶ καλ. ἔχει.* Klotz defends the suspected verses (778—79) as he generally does and explains the syntax to be *μαλθ. λεξ. λογ. ὡς καὶ δοκ. μ. ταῦτ. καὶ καλ. ἔχ. οὓς τυράννων γάμους ἔχει ἡμᾶς προδοὺς, καὶ ξύμφορ. εἶναι (λέξω) καὶ καλ. ἐγνωσ.*

780. With *αἰτήσομαι* supply *Ἰάσονα*. *οὐχ ὡς λιπ.* "not that I would really leave". As Elms. remarks one would expect *λείψουσα*. He therefore proposes *λιποῦσ' ἂν*, "quod idem fere significat".

784—85. Dind. brackets 785, which Pors. omits. Elms. leaves out 786 which is found in 949 inf. I think both verses are genuine here and that v. 949 inf. was the result of a subsequent revision. The infinitive *φεύγειν* depends on the verb *ἱκετεύειν* implied in the words *νύμφῃ φέροντ.*

787. The active is here used where the middle would have been expected. So Hek. 918, *μολπᾶν δ' ἄπο καὶ χοροποιῶν θυσιᾶν καταπαύσας πόσις ἐν θαλάμοις ἔκειτο.* For *κόσμ. ἀμφ. χροΐ* comp. Herakl. Fur. 334, *ὅταν δὲ κόσμον περιβάλησθε σώμασιν.*

ἐνταῦθα μέντοι τόνδ' ἀπαλλάσσω λόγον·
ᾤμωξα δ' οἷον ἔργον ἔστ' ἐργαστέον
τοὐντεῦθεν ἡμῖν· τέκνα γὰρ κατακτενῶ
τἄμ'· οὔτις ἐστὶν ὅστις ἐξαιρήσεται·
δόμον τε πάντα συγχέασ' Ἰάσονος
ἔξειμι γαίας, φιλτάτων παίδων φόνον
φεύγουσα καὶ τλᾶσ' ἔργον ἀνοσιώτατον.
οὐ γὰρ γελᾶσθαι τλητὸν ἐξ ἐχθρῶν, φίλαι.
ἴτω· τί μοι ζῆν κέρδος; οὔτε μοι πατρὶς
οὔτ' οἶκός ἐστιν οὔτ' ἀποστροφὴ κακῶν.
ἡμάρτανον τόθ' ἡνίκ' ἐξελίμπανον
δόμους πατρῴους, ἀνδρὸς Ἕλληνος λόγοις
πεισθεῖσ', ὃς ἡμῖν ξὺν θεῷ τίσει δίκην.
οὔτ' ἐξ ἐμοῦ γὰρ παῖδας ὄψεταί ποτε
ζῶντας τὸ λοιπὸν οὔτε τῆς νεοζύγου
νύμφης τεκνώσει παῖδ', ἐπεὶ κακὴν κακῶς

790. "At this point however I give up this subject." Schol. *μέχρι μὲν τούτου ἀποτερματίζω σοι καὶ ἵστημι τὸν λόγον σιωπῶντα.* For the use of the aorist *ᾤμωξα* instead of the present, see on 223 sup. The relative *οἷος* is here used for *ὅτι τοιοῦτος*. Comp. Hdt. I, 31, *αἱ Ἀργεῖαι ἐμακάριζον τὴν μητέρα, οἵων τέκνων ἐκύρησε.*

793. *οὔτις ἐστὶν ὅστις.* This is a very rare constr. The more usual phrase is *οὐκ ἔστιν ὅστις*—, for which see Alkest. 848, *οὐκ ἔστιν ὅστις αὐτὸν ἐξαιρήσεται;* Hek. 864, *οὐκ ἔστι θνητῶν ὅστις ἔστ' ἐλεύθερος.*

795. "I will go forth from the land flying the pollution of the slaughter of my dearest children, and having dared a most unholy deed." Elms. expl. *φόνον* as = *ἐπὶ φόνῳ*, "on account of the murder". Another expl. of *φόνον* is *μίασμα φόνου*, which on the whole I consider better. Comp. Hipp. 35, *μίασμα φεύγων αἵματος Παλλαντιδῶν.* In Alkest. 623 we have *ἔργον τλᾶσα γενναῖον τόδε*, see also 1328 inf.

798. *ἴτω* is here used as an exclamation, without any ulterior reference. For its general use however see on 699 sup. *τί μοι ζῆν κέρδ.* "what's the good of my living". We have the same expression 145 sup.; Aesch. Prom. 747, *τί δῆτα μοι ζῆν κέρδος.* *ἀποστροφὴ*, "refuge", see on 603 sup.

800 sq. Medea here confesses herself in error in that she went away from her home with a foreigner, whom however she will punish for his perfidy. She does not however meditate on her error, but plans her revenge upon Iason. I may remark in passing that the Homeric form of *ἥμαρτον* is *ἤμβροτον*. *ἐκλιμπάνω* is a very rare form of *ἐκλείπω*. It occurs Elekt. 909 but not as far as I know elsewhere. *ὃς*—"who with heaven's help shall render satisfaction to me". For *ξὺν θεῷ* see 625 sup.; Phoen. 634, *ἐλπίδες—αἷς πέποιθα σὺν θεοῖς τόνδ' ἀποκτείνας κρατήσειν τῆσδε Θηβαίας χθονός;* Soph. Ajax 765, *τέκνον δόρει βούλου κρατεῖν μὲν, σὺν θεῷ δ' ἀεὶ κρατεῖν.*

804. *τὸ λοιπὸν*, "in future". We should remark the alliteration or concinnity in *κακὴν κακῶς*. So we have *πάντες πάντως* in 853—54 inf.; 1386 inf.; Troad. 446, *ἦ κακὸς κακῶς ταφήσει νυκτὸς, οὐκ ἐν ἡμέρᾳ.* With *κακὴν* sc. *νύμφην*.

θανεῖν σφ᾽ ἀνάγκη τοῖς ἐμοῖσι φαρμάκοις.
μηδείς με φαύλην κἀσθενῆ νομιζέτω
μηδ᾽ ἡσυχαίαν, ἀλλὰ θατέρου τρόπου,
βαρεῖαν ἐχθροῖς καὶ φίλοισιν εὐμενῆ·
τῶν γὰρ τοιούτων εὐκλεέστατος βίος.
ΧΟ. *ἐπείπερ ἡμῖν τόνδ᾽ ἐκοίνωσας λόγον,*
σέ τ᾽ ὠφελεῖν θέλουσα καὶ νόμοις βροτῶν
ξυλλαμβάνουσα, δρᾶν σ᾽ ἀπεννέπω τάδε.
ΜΗ. *οὐκ ἔστιν ἄλλως· σοὶ δὲ συγγνώμη λέγειν*
τάδ᾽ ἐστί, μὴ πάσχουσαν ὡς ἐγὼ κακῶς.
ΧΟ. *ἀλλὰ κτανεῖν σὼ παῖδε τολμήσεις, γύναι;*
ΜΗ. *οὕτω γὰρ ἂν μάλιστα δηχθείη πόσις.*
ΧΟ. *σὺ δ᾽ ἂν γένοιό γ᾽ ἀθλιωτάτη γυνή.*
ΜΗ. *ἴτω· περισσοὶ πάντες οὑν μέσῳ λόγοι.*

807. *φαύλην*, "mean-spirited". Andr. 379, *εἰ μὴ θήσομαι τἄμ᾽ ὡς ἄριστα φαῦλός εἰμι κοὐ σοφός.* We may transl. *ἡσυχαίαν*, "sluggish and indolent" apathetic see on 217 sup. — *ἀλλὰ θατ. τρόπ.* Aristoph. has ridiculed these words in Aves 109, *ΕΠ. μῶν ἡλιαστά; ΕΥ. μάλλὰ θατέρου τρόπου.*

810. The Greeks like the Italians &c. considered revenge as a duty and despised meekness or forgiveness of an injury. Bothe refers to Herakl. Fur. 585—86, *πρὸς σοῦ μὲν ὦ παῖ τοῖς φίλοις εἶναι φίλον τά τ᾽ ἐχθρὰ μισεῖν.*

811 sq. The Chorus having heard Medea's dreadful plan endeavours, but in vain, to dissuade her from carrying out her intentions. On the use of the Chorus &c. see Introduction. *δρᾶν σε*—"I dissuade you from doing this." We would have expected *μὴ*, "I warn not to do". Soph. Œd. Rex 129, *εἶργε τοῦτ᾽ ἐξειδέναι.* The student should remark the change of person in *ἡμῖν—ἀπεννέπω.*

814. *οὐκ ἔστιν ἄλλως*, "It cannot be otherwise". In 1029 inf. *ἄλλως* = *μάτην*, "in vain". In *σοὶ—πάσχ.* we have a change of constr. from the dat. to the accus. In 57 sup. it is from the accus. to dat., see note there.

816. I read *σὼ παῖδε* with Dind., Klotz and others. Elms. gives *σὸν σπέρμα* from one MS. in which he is followed by Bothe and which he defends by Soph. Trach. 304. Other readings are *σοὺς παῖδας* and *σὸν παῖδα.*

817. With the idea in this verse compare Medea's boast in 1370 inf. With the unhappy Medea revenge in any shape or of any kind is the all absorbing passion. In order to wound her husband's feelings she is careless of her actions, or the agony she inflicts on herself, although a momentary gleam of the folly of "cutting off her nose to spoil her face" flashes through her mind in v. 1042—1050, but is quickly stifled.

818. "Aye, but you would be a most wretched woman." For this use of *γε* in corroborating the statement of the previous speaker, and also in adding something to that statement, comp. Hek. 245—46, *ἥψω δὲ γονάτων τῶν ἐμῶν ταπεινὸς ὤν ΟΔ. ὥστ᾽ ἐνθανεῖν γε σοῖς πέπλοισι χεῖρ᾽ ἐμήν;* Ion 1412 sq.

819. *ἴτω*, "Be it so". The word is here used to express complete despair or rather a determination to suffer anything that may happen with stolid indifference, see on 699 sup. In the next verse Medea turns to the *τρό-*

ἀλλ᾽ εἶα χώρει καὶ κόμιζ᾽ Ἰάσονα·
ἐς πάντα γὰρ δὴ σοὶ τὰ πιστὰ χρώμεθα.
λέξῃς δὲ μηδὲν τῶν ἐμοὶ δεδογμένων,
εἴπερ φρονεῖς εὖ δεσπόταις γυνή τ᾽ ἔφυς.
ΧΟ. *Ἐρεχθεΐδαι τὸ παλαιὸν ὄλβιοι,*
καὶ θεῶν παῖδες μακάρων, ἱερᾶς
χώρας ἀπορθήτου τ᾽ ἀποφερβόμενοι
κλεινοτάταν σοφίαν, ἀεὶ διὰ λαμπροτάτου
βαίνοντες ἁβρῶς αἰθέρος, ἔνθα ποθ᾽ ἁγνὰς
ἐννέα Πιερίδας Μούσας λέγουσι

φος and it is to her that the following verses are addressed, and not to the Chorus, which consisted of *πολιτίδες* of Korinth, for how could Medea apply the word *δεσπόταις* to the relations between her and a Chorus of free born women, *πολιτίδες.* Transl. "Be it so. All further words are useless." *ἐν μέσῳ* = "intervening". Comp. Orest. 16.

821 sq. "For, you must know, I make use of you for all confidential matters." *δὴ* may here be translated, "as you must know", comparing Thuk. I, 24, 2, *κατὰ δὴ τὸν παλαιὸν νόμον ἐκ τῆς μητροπόλεως κατακληθείς·* "(the governor was &c.) chosen, as you must know, according to ancient usage from the mother-state", where see Arnold. I follow Elms. in reading *λέξῃς* for *λέξεις.* For *μηδὲν* following the aor. subj. he refers to Troad. 458; Herakl. Fur. 215. *δεσπόταις* appears to be put for *ἐμοὶ δεσποίνῃ.* For *λέξῃς—ἔφυς* see Soph. Ajax 293, *γύναι, γυναιξὶ κόσμον ἡ σιγὴ φέρει*, 263 sup.

824 sq. "Happy are the Athenians from olden time, and the children of the blessed gods, feeding as it were on the most renowned wisdom of a country sacred and unravaged, always moving lightly through clearest air, where rumour says that at one time the golden-haired Harmonia brought forth the nine chaste Pierian Muses." The Athenians were called Erechtheidae as being descended from Erechtheus, and since Erectheus was the son of Hephaestus, they are justly called *θεῶν παῖδες.* *ὄλβιοι* refers to *ἀποφερβ. σοφ.* in 830 inf., and *πάλαιον* means that these advantages have extended to them from a distant period and are not new. — *ἱερᾶς—σοφίαν—.* Eurip. here composed a passage sure to please his audience. For here there are three points on which the Athenians might exult. 1) The epithet *ἱερᾶς* implying that they and their country were under the special protection of the gods, an idea more especially pleasing since this play was acted the year after the outbreak of the Peloponnesian war. 2) The words *ἀπορθήτου χώρας*, being the usual boast of the Athenians in reference to the Akropolis, comp. Aesch. Pers. 348, *ἔστ᾽ ἄρ᾽ Ἀθηνῶν ἔστ᾽ ἀπόρθητος πόλις.* 3) The Athenians were justly proud of the reputation of their city for learning and wisdom. For *ἀπορθήτου* Pors. prop. *ἀπορθήτας* and Elms. *ἀπορθήτοι᾽* on account of the irregular usage of *τε* joining *ἱερᾶς* and *ἀπορθήτου.* The idea in *ἀποφερβ.* is that of the poets and philosophers supplying the people with intellectual food. *αἰθέρος.*—The fine clear air of Athens was well known hence perhaps "Attici sales" and contrasted strongly with the thick heavy climate of the adjacent Boeotia, the "crassus aer" of Hor. Epist. II, 1, 244. In *ἁβρῶς* there is usually, as Paley remarks, a certain degree of affectation, we would say "with mincing gait", see 1164 inf.

ξανθὰν Ἁρμονίαν φυτεῦσαι·
τοῦ καλλινάου τ᾽ ἀπὸ Κηφισοῦ ῥοαῖς
[τὰν] Κύπριν κλῄζουσιν ἀφυσσαμέναν
χώραν καταπνεῦσαι μετρίας ἀνέμων
ἡδυπνόους αὔρας· ἀεὶ δ᾽ ἐπιβαλλομέναν
χαίταισιν εὐώδη ῥοδέων πλόκον ἀνθέων
τᾷ σοφίᾳ παρέδρους πέμπειν ἔρωτας,
παντοίας ἀρετᾶς ξυνέργους.
πῶς οὖν ἱερῶν ποταμῶν
ἢ πόλις ἢ φίλων
πόμπιμός σε χώρα
τὰν παιδολέτειραν ἕξει,
τὰν οὐχ ὁσίαν μετ᾽ ἄλλων;

834. The Schol. has here an ingenious interpretation of the words ξανθ. Ἁρμ. φυτ. ἐνν. Μούσ. He considers Ἁρμονίαν (which must then be written ἁρμονίαν), not as a proper name but as put for poetry and music in the abstract. Thus he considers Eurip. to have meant that it was in Attica first that poetry and music were cultivated. But the epithet ξανθὰν clearly shows that Ἁρμονίαν is a person, and as the nine Muses could not bring forth one Harmonia, it follows that Harmonia must have been the mother of the nine Muses.

835 sq. "And they say that Kypris having drawn water from the streams of fair-flowing Kephisus, caused fragrant moderate breezes to blow over the land, and always entwining in her hair a fragrant wreath of roses sends love joined with wisdom." I read ῥοαῖς with Herm., and have bracketed the article τὰν here, which is very suspicious. I propose to omit it, and καὶ in the strophic verse above. Athens as is well known was on two rivers the Ilissus and Kephisus. The regular constr. of καταπνεῖν is τί τινος. But as the idea is one of *travelling over space* the accus. is right. Pors., Elms. and Dind. read χώρας. Elms. remarks that Eurip. preferred to write ἡδυπνόους to ἡδυπνόων while Soph. in Ajax 134 has ἀγχιάλου where Eurip. would prefer the accus.

844. Pflugk takes σοφίᾳ for "poetry" but quotes the opinion of Boettiger who "puerorum amores intelligendos putabat". Eurip. simply means that "Venus, adorning herself with roses sends love joined with wisdom" i.e. not love of a fiery and raging nature, but of that calm and steadily glowing kind which is produced when love is joined to respect and esteem. For παρέδρ. comp. Soph. Antig. 795 sq., νικᾷ δ᾽ ἐναργὴς βλεφάρων ἵμερος εὐλέκτρου νύμφας τῶν μεγάλων πάρεδρος θεσμῶν. In παρέδρ. the middle syllable is short.

846. "How then will either the city of sacred rivers or the country which affords a safe passage to friends receive you, the destroyer of your children, you who are unholy among others." I do not see any necessity for changing the vulgate. For ἢ—ἢ we may comp. 360 sup. As Athens is here styled πόλις ἱερῶν ποταμῶν on account of its two rivers Ilissus and Kephisus so is Thebes πύργος διδύμων ποταμῶν in Phœn. 825. Hesych. expl. παιδολέτ. by παιδοφόνος, see 1393 inf.

850. I have punctuated with most editors. The Schol. expl. σκέψαι μετ᾽ ἄλλων, "consider with others". Still I do not dislike μετ᾽ ἀστῶν the conjunct. of Jacobs. For μετ᾽ ἄλλων see Herakl. 326, οὐδὲν κακίων τυγχάνεις γεγὼς πατρὸς πανύρων μετ᾽

σκέψαι τεκέων πλαγὰν,
σκέψαι φόνον οἷον αἴρει.
μὴ, πρὸς γονάτων σε πάντες
πάντως ἱκετεύομεν,
τέκνα φονεύσῃς.
πόθεν δὲ θράσος φρενὸς ἢ
χειρὶ τέκνοις σέθεν
καρδίᾳ τε λήψει
δεινὰν προσάγουσα τόλμαν;
πῶς δ᾽ ὄμματα προσβαλοῦσα
τέκνοις ἄδακρυν μοῖραν
σχήσεις φόνου; οὐ δυνάσει,
παίδων ἱκετᾶν πιτνόντων,
τέγξαι χέρα φοινίαν
εὐτλάμονι θυμῷ.

ΙΑ. ἥκω κελευσθείς· καὶ γὰρ οὖσα δυσμενὴς
οὐ τἂν ἁμάρτοις τοῦδέ γ᾽, ἀλλ᾽ ἀκούσομαι
τί χρῆμα βούλει καινὸν ἐξ ἐμοῦ, γύναι.
ΜΗ. Ἰᾶσον, αἰτοῦμαί σε τῶν εἰρημένων

ἄλλων. For μετὰ Herm. badly reads μέγα.

852. αἴρει, "you are undertaking". Pors. reads αἰρεῖ, which he considers the future indic. Comp. Herakl. 505, τί φήσομεν γὰρ, εἰ πόλις μὲν ἀξιοῖ κίνδυνον ἡμῶν οὕνεκ᾽ αἴρεσθαι μέγαν. For the use of the masculine πάντες see on 314 sup.

856 sq. Most critics consider this passage corrupt. Transl. "From what source will you derive resolution of mind to attempt either in deed or thought a dreadful act of boldness against the lives of your children." This is the only sense I can make of the passage. I read πόθεν δὲ θράσος φρενὸς ἢ χειρὶ for the general reading πόθεν θράσος ἢ φρενὸς ἢ χειρὶ, and also καρδίᾳ τε instead of καρδίαν τε, which Dind. has given. With προσάγ. sc. αὐτοῖς.

861. "How will you retain your intention (μοῖραν) of slaying them so as not to shed tears." Elms. says μοῖρ. φόν. is the same as μοῖρ. θαν. in 987 inf., and hence is put for φόνον, while Klotz transl. by "destinata caedes". There is also a variant φόνου approved by Herm. while Elms. reads ἢ δυνάσει with a note of interrogation after θυμῷ. I have received the correction of Herm. εὐτλάμονι instead of ἐν τλάμονι, υ and ν being frequently confused. The same correction must be made in Aesch. Pers. 32. The student should notice the proleptic use of φοινίαν = "so as to make it bloody". For this idiom we may compare 296 sup.; Bacch. 1055, αἱ μὲν γὰρ αὐτῶν θύρσον ἐκλελοιπότα κισσῷ κομήτην αὖθις ἐξανέστεφον; Soph. Antig. 25, Ἐτεοκλέα σὺν δίκῃ κατὰ χθονὸς ἔκρυψε τοῖς ἔνερθεν ἔντιμον νεκροῖς.

866. For ἥκω see on 226 sup. κελευσθεὶς by the τροφὸς sent by Medea in 820 sup. I read οὔ τἂν with Porson, instead of the vulgate οὐκ ἄν γε. οὔ τἂν—"you would not fail (to obtain) this at least". If οὐκ ἄν γ᾽ be retained for the repetition of γε see note on 124 sup.

συγγνώμον᾽ εἶναι· τὰς δ᾽ ἐμὰς ὀργὰς φέρειν
εἰκός σ᾽, ἐπεὶ νῷν πόλλ᾽ ὑπείργασται φίλα.
ἐγὼ δ᾽ ἐμαυτῇ διὰ λόγων ἀφικόμην,
κἀλοιδόρησα· σχετλία, τί μαίνομαι
καὶ δυσμεναίνω τοῖσι βουλεύουσιν εὖ,
ἐχθρὰ δὲ γαίας κοιράνοις καθίσταμαι
πόσει θ᾽, ὃς ἡμῖν δρᾷ τὰ συμφορώτατα,
γήμας τύραννον καὶ κασιγνήτους τέκνοις
ἐμοῖς φυτεύων; οὐκ ἀπαλλαχθήσομαι
θυμοῦ; τί πάσχω, θεῶν ποριζόντων καλῶς;
οὐκ εἰσὶ μέν μοι παῖδες, οἶδα δὲ χθόνα
φεύγοντας ἡμᾶς καὶ σπανίζοντας φίλων;
ταῦτ᾽ ἐννοήσασ᾽ ᾐσθόμην ἀβουλίαν
πολλὴν ἔχουσα καὶ μάτην θυμουμένη.
νῦν οὖν ἐπαινῶ, σωφρονεῖν τέ μοι δοκεῖς
κῆδος τόδ᾽ ἡμῖν προσλαβών, ἐγὼ δ᾽ ἄφρων,
ᾗ χρῆν μετεῖναι τῶνδε τῶν βουλευμάτων
καὶ ξυμπεραίνειν καὶ παρεστάναι λέχει,
νύμφην τε κηδεύουσαν ἥδεσθαι σέθεν.

871. "Since many friendly services have been done by us two." Schol. *ὑπομιμνησκόμενον—ὧν ἐπράξαμεν πρὸς ἀλλήλους εὐεργεστῶν· ἐγὼ δὲ.* "But I reasoned with and rebuked myself." *διὰ λόγων ἰέναι τινὶ* is properly the same as *διαλέγεσθαί τινι, sermonem cum aliquo suscipere.* Comp. 1081 inf.; Suppl. 112, *πέρας γὰρ οὐδὲν μὴ διὰ γλώσσης ἰόν;* Troad. 916, *ἐγὼ δ᾽ ἅ σ᾽ οἶμαι διὰ λόγων ἰόντ᾽ ἐμοῦ κατηγορήσειν ἀντιθεῖσ᾽ ἀμείψομαι τοῖς σοῖσι.*

878—79. The words *οὐκ ἀπαλλ. θυμοῦ* are put for the imperative. "Cease from thy anger". Hel. 544, *οὐχ ὡς δρομαία πῶλος ἢ βάκχη θεοῦ τάφῳ ξυνάψω κῶλον. τί πάσχω,* "what am I suffering" or "what have I to complain of" i.e. I have nothing to find fault with. We have another idiom *τί πάθω* in Hek. 614.

880. "Have I not children, and I know I am going into exile and am in want of friends." Medea speaks this in answer to the words of Iason in 551—65 sup. *φίλων* is the usual genit. after verbs of wanting &c., see 960 inf.

882. "Reflecting on these matters I perceived I was most imprudent and angry to no purpose." I read *ἐννοήσασ᾽* with Klotz and the best MSS. Elms. gives *ἐννοηθεῖσ᾽*, adding "passivam formam revocavit Porsonus quippe qua per totam hanc fabulam utatur poeta."

886. *χρῆν* is here followed by a dative which is unusual. Comp. Ion 1317, *τοῖσι δ᾽ ἐνδίκοις ἱερὰ καθίζειν—ἐχρῆν;* Phœn. 759, *γάμους δ᾽ ἀδελφῆς Ἀντιγόνης— ἐάν τι τῆς τύχης ἐγὼ σφαλῶ, σοὶ χρὴ μέλεσθαι.* For *ξυμπερ.* see 341 sup. The words *παρεστ. λέχει* refer to the custom of the bridegroom's mother or nearest relative holding a lighted torch at the marriage-bed. Comp. Phœn. 344 sq., *ἐγὼ δ᾽ οὔτε σοι πυρὸς ἀνῆψα φῶς νόμιμον ἐν γάμοις, ὡς πρέπει ματέρι μακαρίᾳ;* 1027 inf. *νύμφην* — "and to be pleased attending on your bride". The accus. *νύμφ.* does not depend on *ἥδεσθαι* but on the part. *κηδεύουσαν.* Jelf expl. *κηδεύουσ.* as = *κῆδος νύμφης* taking it as the accus. of equivalent notion to that of *ἥδεσθαι.* Matth. considers the constr. to be *ἥδεσθαι ὅτι ἡ νύμφη ἐκήδευέ σου,* referring to Soph. Philokt. 1314, *ἥσθην πατέρα τὸν ἁμὸν εὐλογοῦντά σε αὐτόν τέ με.* With *ξυμπ.* we must supply *ἣν χρῆν,* and perhaps the dat. *ᾗ* depends on *μετεῖναι* and not on *χρῆν.*

ἀλλ᾽ ἐσμὲν οἷόν ἐσμεν, οὐκ ἐρῶ κακὸν,
γυναῖκες· οὔκουν χρή σ᾽ ὁμοιοῦσθαι κακοῖς,
οὐδ᾽ ἀντιτείνειν νήπι᾽ ἀντὶ νηπίων.
παριέμεσθα, καί φαμεν κακῶς φρονεῖν
τότ᾽, ἀλλ᾽ ἄμεινον νῦν βεβούλευμαι τάδε.
ὦ τέκνα τέκνα, δεῦτε, λείπετε στέγας,
ἐξέλθετ᾽, ἀσπάσασθε καὶ προσείπατε
πατέρα μεθ᾽ ἡμῶν, καὶ διαλλάχθηθ᾽ ἅμα
τῆς πρόσθεν ἔχθρας ἐς φίλους μητρὸς μέτα·
σπονδαὶ γὰρ ἡμῖν, καὶ μεθέστηκεν χόλος.
λάβεσθε χειρὸς δεξιᾶς. οἴμοι κακῶν·
ὡς ἐννοοῦμαι δή τι τῶν κεκρυμμένων.
ἆρ᾽, ὦ τέκν᾽, οὕτω καὶ πολὺν ζῶντες χρόνον
φίλην ὀρέξετ᾽ ὠλένην; τάλαιν᾽ ἐγώ,
ὡς ἀρτίδακρύς εἰμι καὶ φόβου πλέα.
χρόνῳ δὲ νεῖκος πατρὸς ἐξαιρουμένη

889. *ἐσμὲν οἷόν ἐσμεν,* "We are as we are". This mode of speech is used by any one to intimate his or her dislike to go into the matter further. So *ἤγγειλας οἷ᾽ ἤγγειλας* in 1011 inf.; Elekt. 289, *ἔκυρσεν ὡς ἔκυρσεν, ἐκβληθεὶς δόμων. ἀντιτείνειν* means "to oppose in argument", see 1351 inf. Hesych. *ἀντιτείνει· ἐρίζει.* See Herakl. Fur. 283, *τῷδ᾽ ἀναγκαίῳ τρόπῳ ὃς ἀντιτείνει.*

892. *παριέμεσθα,* "I confess myself in error" or to use a vulgar phrase "I knock under". In Plat. Apol. Sokr. p. 17. C, *καὶ μέντοι καὶ πάνυ ὦ ἄνδρες Ἀθηναῖοι τοῦτο ὑμῶν δέομαι καὶ παρίεμαι.* We might translate here "I beg pardon". Schol. *παυόμεθα παραπεμπόμεθα, οἷον παραιτοῦμαι συγχωρῶ.*

896. *καὶ διαλ.,* "And be reconciled together with your mother to your friends from your former enmity." Pflugk compares Andokides de Reditu §. 26, *ἐξὸν αὐτῷ διαλλαχθέντι τῆς ἔχθρας καὶ γινομένῳ κηδεστῇ ἄρξαι μετ᾽ ἐκείνων τῶν ἀνδρῶν τῆς πόλεως.*

900. There are two ways of understanding this verse. The Schol. explains it as if Medea said it aside *ἠρέμα καὶ καθ᾽ ἑαυτὴν.* Medea may however be speaking ambiguously, for while she is fearing some unknown obstacle to her plans, Iason fancies she is merely speaking of some sickness &c. which might happen to the children.

903. Hesychius explains *ἀρτίδακρυς* by *εὐχερὴς πρὸς δάκρυον,* the Schol. expl. *ἀντὶ τοῦ προσφάτως δακρύουσα.* I prefer the grammarian's expl. Herm. proposes to read *ὡς κἀρίδακρυς.* Hesych. expl. *ἀρίδακρ.* by *ταχέως sc. δακρύων.* The word occurs in Aesch. Pers. 947. For the expression *φόβου πλέα* comp. 263 sup.; Aesch. Prom. 695, *πρό γε στενάξεις καὶ φόβου πλέα τις εἶ;* Pers. 605.

904—5. *χρόνῳ,* "at last" after a long time. *νεῖκ.—ἐξ.,* "in making

ὄψιν τέρειναν τήνδ᾽ ἔπλησα δακρύων.
ΧΟ. κἀμοὶ κατ᾽ ὄσσων χλωρὸν ὡρμήθη δάκρυ·
καὶ μὴ προβαίη μεῖζον ἢ τὸ νῦν κακόν.
ΙΑ. αἰνῶ, γύναι, τάδ᾽, οὐδ᾽ ἐκεῖνα μέμφομαι·
εἰκὸς γὰρ ὀργὰς θῆλυ ποιεῖσθαι γένος,
γάμους παρεμπολῶντος ἀλλοίους, πόσει.
ἀλλ᾽ ἐς τὸ λῷον σὸν μεθέστηκεν κέαρ,
ἔγνως δὲ τὴν νικῶσαν ἀλλὰ τῷ χρόνῳ
βουλήν· γυναικὸς ἔργα ταῦτα σώφρονος.
ὑμῖν δὲ, παῖδες, οὐκ ἀφροντίστως πατὴρ
πολλὴν ἔθηκε σὺν θεοῖς προμηθίαν·
οἶμαι γὰρ ὑμᾶς τῆσδε γῆς Κορινθίας
τὰ πρῶτ᾽ ἔσεσθαι ξὺν κασιγνήτοις ἔτι.

up my quarrel with your father, I have filled my tender eyes with tears". ὄψιν is here put for ὄμματα. So πρεσβεία for πρέσβεις; φυλακὴ for φύλακες. τήνδε here means "meam", in 689 sup. = οὕτως.

906. χλωρὸν properly meaning "greenish yellow", then came to mean "pale" and by metaphor "fresh". Liddell and Scott transl. χλωρ. δάκ., "the delicate tear". I think "fresh" is more suitable. Comp. Hek. 129, τὸν Ἀχίλλειον τύμβον στεφανοῦν αἵματι χλωρῷ; Hel. 1189, χλωροῖς τε τέγγεις δάκρυσι σὴν παρηίδα κλαίουσα. For τὸ νῦν Elms. prop. τὰ νῦν. Paley says it is a mixed constr. between μὴ προβαίη τὸ κακὸν μεῖζον ἢ νῦν and τὸ νῦν κακὸν μὴ προβαίη μεῖζον.

908. τάδε, "your present conduct" as opposed to ἐκεῖνα, "your former conduct". Generally the phrase αἰνῶ τάδε is used in declining or accepting with thanks an offer of kindness. For ἐκεῖνα meaning "your former acts", see Andr. 866, ὦ παῖ τὸ λίαν οὔτ᾽ ἐκεῖν᾽ ἐπῄνεσα. ὀργὰς ποιεῖσθαι like σιγὴν θήσομαι 66 sup., is put for the simple verb. Comp. Orest. 1630, ὀργὴν Μενέλεῳ ποιούμενος. With παρεμπ. sc. αὐτοῦ, "when he seeks profit in" or simply "barters". Schol. παρεμπ. ἀντὶ τοῦ ὠνουμένου. τὸ παρεμπολᾶν ἀντὶ τοῦ κερδαίνειν τίθεται. For the participle alone without its subject in the genit. absol. constr. see Plat. Parmenid. 137 C., ἐρώτα ὡς ἀποκρινουμένου. We should rather have expected the dative παρεμπολῶντι (which is the Aldine reading followed by Pors. and Elms.) to agree with πόσει. Paley however refers to Aesch. Suppl. 443.

911. "But your mind has changed to a better purpose." So Virgil. Aen. I, 281, consilia in melius referet. ἀλλὰ τῷ χρόνῳ, "even after a long season". Comp. Soph. Philokt. 1041, ἀλλ᾽ ὦ — θεοὶ ἐπόψιοι τίσασθ᾽— ἀλλὰ τῷ χρόνῳ ποτὲ ξύμπαντας αὐτούς.

914. For ὑμῖν the dat. com. Valck. on Phœn. 1475 has proposed ὑμῶν adopted by Pors. and Dind. οὐκ ἀφροντίστως is put by the figure called Litotes for σὺν πολλῇ φροντίδι, see on 135 sup. σὺν θεοῖς is said equivocally as the gods were not willing.

916—17. Perhaps parodied by Aristoph. Aves 114 sq., ὅτι πρῶτα μὲν ἦσθ᾽ ἄνθρωπος, ὥσπερ νὼ ποτὲ. ἔτι = "hereafter". For τὰ πρῶτα meaning "the chief persons" see Orest. 1247, Μυκηνίδες ὦ φίλιαι, τὰ πρῶτα κατὰ Πελασγὸν ἕδος Ἀργείων. κασιγνήτοις means the children Iason hopes to have

ἀλλ᾽ αὐξάνεσθε· τἄλλα δ᾽ ἐξεργάζεται
πατήρ τε καὶ θεῶν ὅστις ἐστὶν εὐμενής·
ἴδοιμι δ᾽ ὑμᾶς εὐτραφεῖς ἥβης τέλος
μολόντας, ἐχθρῶν τῶν ἐμῶν ὑπερτέρους.
αὕτη, τί χλωροῖς δακρύοις τέγγεις κόρας,
στρέψασα λευκὴν ἔμπαλιν παρηίδα,
κοὐκ ἀσμένη τόνδ᾽ ἐξ ἐμοῦ δέχει λόγον;
ΜΗ. οὐδέν· τέκνων τῶνδ᾽ ἐννοουμένη πέρι.
ΙΑ. θάρσει νῦν· εὖ γὰρ τῶνδ᾽ ἐγὼ θήσω πέρι.
ΜΗ. δράσω τάδ᾽· οὔτοι σοῖς ἀπιστήσω λόγοις·
γυνὴ δὲ θῆλυ κἀπὶ δακρύοις ἔφυ.
ΙΑ. τί δὴ, τάλαινα, τοῖσδ᾽ ἐπιστένεις τέκνοις;
ΜΗ. ἔτικτον αὐτούς· ζῆν δ᾽ ὅτ᾽ ἐξηύχου τέκνα,
εἰσῆλθέ μ᾽ οἶκτος εἰ γενήσεται τάδε.

from his new wife, Glauke. ἐξεργάζεται in the present put for the future. Comp. Aesch. Agam. 126, χρόνῳ μὲν ἀγρεῖ Πριάμου πόλιν ἅδε κέλευθος.

920. "But may I behold you prosperously arriving at manhood." The Optat. expresses a wish. ἥβης τέλος is "the end of youth" i.e. manhood. ἐχθρῶν is the genit. of inferiority governed by ὑπερτέρους, see on 315 sup.

922. I read αὕτη from Reiske's conject. with Dind. and others. In Latin we would say "Heus tu", as in Terence Phorm. II, 3, 51, Eu, noster, recte. Heus tu, cave. From this we may surmise that the expression οὗτος in Eurip. is used in a rather comic, abrupt and colloquial style, as in Hek. 1127, οὗτος, τί πάσχεις; Alkest. 773, οὗτος, τί σεμνὸν καὶ πεφροντικὸς βλέπεις. The Nomin. is here used for the Vocative, as in v. 61 sup. where see note. For χλωροῖς see on 906 sup. τέγγειν.—Words signifying "to moisten" or "make wet" are often used in the signification of "pouring out". Lobeck on Soph. Ajax 376 (p. 242) shows by examples that the verb τέγγειν properly means "to wet" as here, rather than "to pour out". See also Wunder on Trach. 848.

923. We have almost the same verse in 1148 inf. κοὐκ ἀσμένη δέχει λόγον is almost the same as δέχου μὴ πρὸς ἡδονὴν λόγον in 773 sup. where see note.

926. Elms. reads θήσομαι and quotes examples to prove that the middle θέσθαι was used in preference to the active θεῖναι. Still we have θήσω καλῶς in Hek. 875. ἐγὼ is here emphatic.

928. For the adject. θῆλυ in the neuter gender applied to the femin. subst. γυνὴ see on 329 sup. Schol. ἐπὶ δακρύοις· ἕτοιμον εἰς δάκρυα. For the idea of the disposition of women see Andr. 92, θρήνοισι καὶ γόοισι καὶ δακρύμασιν πρὸς αἰθέρ᾽ ἐκτενοῦμεν; Suppl. 84, ἐπίπονόν τι κατὰ γυναῖκας ἐς γόους πέφυκε πάθος; Aristot. Hist. Anim. IX, p. 922, E., διόπερ γυνὴ ἀνδρὸς ἐλεημονέστερον, καὶ ἀρίδακρυ μᾶλλον. For the form of expression Elms. quotes Danae Fragm. 324 (p. 362 Nauck.), ἔρως γὰρ ἀργὸν, κἀπὶ τοῖς ἀργοῖς ἔφυ. where some read τοιούτοις. For τί δὴ τάλαινα Pors. reads τί δῆτα λίαν with inferior MSS.

931. εἰ γενήσ. τάδε, "Lest this should not happen". After notions of doubting and fearing εἰ is used in the sense of μὴ οὐ, "lest—not", see

ἀλλ' ὧνπερ οὕνεκ' εἰς ἐμοὺς ἥκεις λόγους,
τὰ μὲν λέλεκται, τῶν δ' ἐγὼ μνησθήσομαι.
ἐπεὶ τυράννοις γῆς μ' ἀποστεῖλαι δοκεῖ,
κἀμοὶ τάδ' ἐστὶ λῷστα, γινώσκω καλῶς,
μήτ' ἐμποδὼν σοὶ μήτε κοιράνοις χθονὸς
ναίειν, δοκῶ γὰρ δυσμενὴς εἶναι δόμοις,
ἡμεῖς μὲν ἐκ γῆς τῆσδ' ἀπαίρομεν φυγῇ,
παῖδες δ' ὅπως ἂν ἐκτραφῶσι σῇ χερὶ,
αἰτοῦ Κρέοντα τήνδε μὴ φεύγειν χθόνα.
ΙΑ. οὐκ οἶδ' ἂν εἰ πείσαιμι, πειρᾶσθαι δὲ χρή.
ΜΗ. σὺ δ' ἀλλὰ σὴν κέλευσον αἰτεῖσθαι πατρὸς
γυναῖκα παῖδας τήνδε μὴ φεύγειν χθόνα.
ΙΑ. μάλιστα, καὶ πείσειν γε δοξάζω σφ' ἐγὼ,
εἴπερ γυναικῶν ἐστι τῶν ἄλλων μία.
ΜΗ. ξυλλήψομαι δὲ τοῦδέ σοι κἀγὼ πόνου·
πέμψω γὰρ αὐτῇ δῶρ', ἃ καλλιστεύεται
τῶν νῦν ἐν ἀνθρώποισιν, οἶδ' ἐγὼ, πολὺ,
λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον,

note on 184 sup. *ἐμοὺς* is here put for *ἐμοὶ*. So *σὸς πόθος* = "regret for you". Comp. Alkest. 336, *οἴσω δὲ πένθος οὐκ ἐτήσιον τὸ σὸν*.

933. Verbs of *remembering* govern a genit. but also frequently an accus. *τὰ μὲν* "part", *τὰ δὲ* "the rest".

938. *ἀπαίρ.* is put for the future in the same way as in 918 sup. where see note. Elms. prop. the future *ἀπαροῦμεν* itself, while Paley expl. *ἀπαίρ.* by *ἀπαίρειν θέλομεν ἕτοιμοι ἐσμέν*.

941. The order of constr. is *οὐκ οἶδ' εἰ πείσαιμ' ἄν*. In some constrs. especially *οὐκ οἶδ' εἰ* with the Optat., the particle *ἂν* is transposed from its proper verb the Optat. in the dependent clause to the verb in the principal clause. Comp. Alkest. 48, *λαβὼν ἴθ', οὐ γὰρ οἶδ' ἂν εἰ πείσαιμί σε· οὐκ οἶδ' ἂν εἰ πείσαιμι* = *φόβος εἰ πείσω*, "I am afraid I shall not".

942. "Do you then bid your wife entreat her father." *ἀλλὰ* here means "then". Comp. Herakl. 565, *σὺ δ' ἀλλὰ τοῦδε χρῇζε*. The genit. *πατρὸς* is rather irregular. *πατ. αἰτεῖσθ.* "to request from her father". See 1154 inf.; and the passage from the Herakl. quoted above. Brunck has taken offence at the repetition of *τήνδε—χθόνα*, so close after 940. But compare Phœn. 478 with 486.

944. *γε* here adds something to the wish or statement of the previous speaker, as in 818 sup. "Certainly, and *moreover* (*γε*) I think I shall persuade her, if she is one of other women" i.e. if she is like others. The Schol. rightly expl. *εἴπερ—μία* by *εἴπερ (ὥσπερ ἄλλους) φίλανδρός ἐστι*.

947. "And I will send her presents which are by far the most beautiful of any now among mortals." Schol. *ἅπερ προτιμᾶται καὶ κάλλιστα νομίζεται, τὸ δὲ πολὺ πρὸς τὸ καλλιστεύεται. ἢ πολὺ ἀντὶ τοῦ πάνυ* i.e. *οἶδ' ἐγὼ πάνυ*. Comp. Hipp. 1009, *πότερα τὸ τῆσδε σῶμ' ἐκαλλιστεύετο πασῶν γυναικῶν.—λεπτόν τε—*. This verse occurs also in 786 sup., where see note. I have put a comma after *χρυσήλ.* thus *παῖδ.*

παῖδας φέροντας. ἀλλ' ὅσον τάχος χρεὼν
κόσμον κομίζειν δεῦρο προσπόλων τινά.
εὐδαιμονήσει δ' οὐχ ἓν, ἀλλὰ μυρία,
ἀνδρός τ' ἀρίστου σοῦ τυχοῦσ' ὁμευνέτου,
κεκτημένη τε κόσμον ὅν ποθ' Ἥλιος
πατρὸς πατὴρ δίδωσιν ἐκγόνοισιν οἷς.
λάζυσθε φερνὰς τάσδε, παῖδες, ἐς χέρας,
καὶ τῇ τυράννῳ μακαρίᾳ νύμφῃ δότε
φέροντες· οὔτοι δῶρα μεμπτὰ δέξεται.
ΙΑ. τί δ', ὦ ματαία, τῶνδε σὰς κενοῖς χέρας;
δοκεῖς σπανίζειν δῶμα βασίλειον πέπλων,
δοκεῖς δὲ χρυσοῦ; σῷζε, μὴ δίδου, τάδε.
εἴπερ γὰρ ἡμᾶς ἀξιοῖ λόγου τινὸς
γυνὴ, προθήσει χρημάτων, σάφ' οἶδ' ἐγώ.
ΜΗ. μή μοι σύ· πείθειν δῶρα καὶ θεοὺς λόγος·
χρυσὸς δὲ κρείσσων μυρίων λόγων βροτοῖς.

φέρ. is "my children carrying them." In v. 951 there is a kind of alliteration in *κόσμον κομίζειν*. See on 274 sup.

952. I need scarcely remark that *μυρίος* meaning literally "ten thousand" has acquired a secondary sense of "innumerable". And yet grammarians hold that the form *μύριος* is "ten thousand" but *μυρίος* "innumerable". Comp. Phœn. 579, *πῶς Ἄργος ἥξεις, μυρίους λιπὼν νεκρούς*. So in Latin we have "amatorem et trecentae Pirithoum cohibent catenae" in Hor. Carm. III, 4. 80. In *ἀρίστου ἀνδρὸς* there is a bitter, if covert, irony. See 510 sup.

955. *Ἥλ. πατρ. πατ.* See note on 405 sup. So also 1321 inf. Paley cleverly remarks that the garment was "in a sense a "sun robe", like the one sent by Deianira to Herakles which, though smeared with phosphorus, derived its efficacy from being exposed to the sun." We should remark the use of the present *δίδωσι* to express a past action. So in Virgil. Aen. IX, 266, cratera antiquum (se dabo tibi) quem *dat* Sidonia Dido. For the use of *οἷς* for *ἑοῖς* "suis" see Hel. 1124, *τάλαιναν ὧν ἀλόχων κείραντες ἔθειραν*, where however some read *τῶν*.

958. *μεμπτὰ* as the Schol. acutely remarks is used with a *double entendre*. To Iason it means "not to be despised" for their beauty, but to Medea "not to be despised" for their efficacy implying that the gifts will kill Glauke.

960. *πέπλ.* is the genit. of *want*, governed by *σπανίζ*. Somewhat similarly Klytemnestra speaks in Aesch. Agam. 961—62, *οἶκοις δ' ὑπάρχει τῶνδε σὺν θεοῖς, ἄναξ, ἔχειν πένεσθαι δ' οὐκ ἐπίσταται δόμος*.

963. *προθ. χρημ.*, "she will prefer me to money". For *σάφ' οἶδ' ἐγὼ* comp. 1066 inf.; Aesch. Suppl. 740.

964 sq. With *μή μοι σὺ* supply *ταῦτα εἴπῃς*. For the sentiment in *πείθειν—λόγ.* comp. a verse found in Plat. Repub. III, p. 390. E, *δῶρα θεοὺς πείθει δῶρ' αἰδοίους βασιλῆας*; Ovid. Ars Amor. III, 653, munera, crede mihi, capiunt hominesque deosque. Placatur donis Jupiter ipse datis. *λόγων* is the genit. of comparison, governed by the compar. *κρείσ.*

κείνης ὁ δαίμων, κεῖνα νῦν αὔξει θεὸς,
νέα τυραννεῖ· τῶν δ' ἐμῶν παίδων φυγὰς
ψυχῆς ἂν ἀλλαξαίμεθ', οὐ χρυσοῦ μόνον.
ἀλλ', ὦ τέκν', εἰσελθόντε πλουσίους δόμους
πατρὸς νέαν γυναῖκα, δεσπότιν τ' ἐμὴν,
ἱκετεύετ', ἐξαιτεῖσθε μὴ φεύγειν χθόνα,
κόσμον διδόντες· τοῦδε γὰρ μάλιστα δεῖ,
εἰς χεῖρ' ἐκείνην δῶρα δέξασθαι τάδε.
ἴθ' ὡς τάχιστα· μητρὶ δ' ὧν ἐρᾷ τυχεῖν
εὐάγγελοι γένοισθε πράξαντες καλῶς.

ΧΟ. νῦν ἐλπίδες οὐκέτι μοι παίδων ζόας,
οὐκέτι· στείχουσι γὰρ ἐς φόνον ἤδη.
δέξεται νύμφα χρυσέων ἀναδεσμῶν
δέξεται δύστανος ἄταν·
ξανθᾷ δ' ἀμφὶ κόμᾳ θήσει τὸν Ἅιδα κόσμον ἐν
χεροῖν λαβοῦσα.

966. Paley well transl. "hers is the luck". The Schol. expl. ἀντὶ τοῦ ἡ εὐδαιμονία τουτέστιν ἐκείνη καιρὸς εὐδαιμονεῖν. For κεῖνα I propose κεῖνο referring to δαίμων which is not unusual. Thus "Hers is the luck, and the Deity is now increasing that luck". We may compare Davus' complaint in Ter. Phorm. I, 1, 7, ii qui minus habent, ut semper aliquid addant divitioribus.

968. The constr. of ἀλλάσσειν is τί τινος, "to receive something in exchange for something". So here ἀλλάσσ. φυγ. ψυχῆς. One might have expected the contrary of "flight", viz. "permission to remain", here, as Schaefer has rightly observed.

969 sq. The names of Medea's children were Pheres and Mermerus according to Apoll. I, 9. 28. I have retained δεσπ. τ. ἐμὴν as the words occur in 17 sup., and I hesitate to recognize the truth of a rule which involves the alteration of numerous passages, as would be necessary if I read δεσπ. δ' ἐμὴν with Elms. Others δεσπ. γ. ἐμ.

971. For φεύγειν some read φυγεῖν, so as to keep an iambic in the fifth foot of the Senarius. But although in this foot the forms θανεῖν, παθεῖν &c. are more usual, still we also find θνήσκειν, πάσχειν &c.

974. The genit. ὧν is governed by τυχεῖν as usual. The words πράξαντες καλῶς are in a parenthesis, and are said in much the same way as we would say "God speed you".

976. I read ζόας, the common form is ζωᾶς. The short form occurs in Eurip. frequently but only in Herakl. Fur. 664 of all the places where it occurs in a Chorus does the metre permit ζωᾶς. The words στείχ. ἤδη would seem to indicate that the Chorus thought Medea would destroy her children by placing the poisoned garments in their hands or else that when Glauke was killed they would be seized and sacrificed.

978. "The bride will receive, she wretched will receive the mischievous golden head-dress." Hesych. ἀναδέσμη· μίτρα, ἀνάδημα. οἱ δὲ εἶδος κόσμου ἐπὶ κεφαλῆς. Comp. Hipp. 83, χρυσέας κόμης ἀνάδημα δέξαι χειρὸς εὐσεβοῦς ἄπο.

980 sq. κόμᾳ is the local dat. governed by ἀμφί. τὸν Ἅιδα κόσμον, "the destructive ornaments". We have a parallel in Bacch. 1157, ὃς τὰν θηλυγενῆ στολὰν νάρθηκά τε, πιστὸν Ἅιδαν, ἔλαβεν εὔθυρσον. A recent editor of this play (the Bacchae) has conjectured ἐπακτὸν (which he also reads) for πιστὸν. Respecting the metrical agreement of this and the next verse with the corresponding one in the antistrophe see on 988 inf. The Schol. remarks θήσει τὸν Ἅιδα· θάνατον, φησί, μᾶλλον περιθήσεται ἢ κόσμον.

πείσει χάρις ἀμβρόσιός τ' αὐγὰ πέπλον
χρυσότευκτόν τε στέφανον περιθέσθαι·
νερτέροις δ' ἤδη πάρα νυμφοκομήσει.
τοῖον εἰς ἕρκος πεσεῖται,
καὶ μοῖραν θανάτου σπεύσει δύστανος· οὐκ δ' ἄταν
ὑπεκδραμεῖται.
σὺ δ', ὦ τάλαν, ὦ κακόνυμφε κηδεμὼν τυράννων,
παισὶν οὐ κατειδὼς
ὄλεθρον βιοτᾷ προσάγεις, ἀλόχῳ τε σᾷ στυγερὸν
θάνατον.
δύστανε, μοίρας ὅσον παροίχει.
μεταστένομαι δὲ σὸν ἄλγος, ὦ τάλαινα παίδων

983. Elms. has corrected πέπλον. For χρυσεότ. he proposed χρυσότευκτον, which succeeding editors have admitted. The reading of the MSS. is clearly wrong, for the beauty of the garment would not induce her to put on the chaplet. νυμφοκομ., "she will adorn herself as a bride". Schol. ἀντὶ τοῦ νυμφευθήσεται. But comp. Soph. Antig. 654, 816.

986. ἕρκος, "mesh". Hesych. ἕρκεσι· δικτύοις. Comp. Soph. Elekt. 837, οἶδα γὰρ ἄνακτ' Ἀμφιάρεων χρυσοδέτοις ἕρκεσι κρυφθέντα γυναικῶν. For προσλήψ. which Kirch. marks as spurious I have conjectured and admitted σπεύσει, while in v. 981 sup. I have omitted αὐτά. In that verse most MSS. give αὐτὰ χεροῖν. Dind. reads αὐτὰ ἐν χεροῖν, the Aldine ed. ταῖν χεροῖν. Bothe has αἶν λαβοῦσ' ἐν χεροῖν, Pors. αὐτά γ' ἐν χεροῖν. With my reading the passages thus correspond:

ξανθᾷ δ' ἀμφὶ κόμᾳ θήσει τὸν
Ἅιδα κόσμον ἐν
χεροῖν λαβοῦσα,

to

καὶ μοῖραν θανάτου σπεύσει
δύστανος, οὐκ δ' ἄταν
ὑπεκδραμεῖται.

For μοῖρ. θαν. see 861 sup. and for σπεύσει μοῖραν θανάτου see on 152 sup. Pors. proposed ὑπεκδραμεῖται for ὑπερφεύξεται which does not suit the metre, which has been approved by Elms. Hesych. ὑπεκδράμω· φεύγω.

990 sq. κηδεμὼν is for κηδεστής. Schol. παρὰ τὸ κῆδος. ἀντὶ τοῦ γαμβρέ. The Schol. well expl. ὄλεθρον βιοτᾷ (for which some read ὀλέθριον βιοτὰν) by ὄλεθρον τῇ βιοτῇ τῶν παίδων. Herm. construes παισὶν οὐ κατειδὼς ὀλέθριον βιοτὰν, προσάγεις ἀλόχῳ τε σᾷ στυγ. θάνατ. Transl. "But you o wretched one &c. who not knowing art bringing destruction on the life of your children and to your spouse a hateful death, wretched one, how much have you fallen from your former prosperity." μοίρ. ὅσ. παροίχ. Bothe renders "quam fortuna exedisti". Herm. punctuates δύστ. μοίρ., ὅσον παροίχ., so παροίχ. will = ὄλωλα as in Aesch. Suppl. 738; comp. ibid. 452, ἦ κάρτα νείκους τοῦδ' ἐγὼ παροίχομαι. With the present passage "How art thou fallen from thy high estate" comp. Script. Isaiah cap. XIV, v. 12; Milton Samson Agonist. v. 164.

996. I think μεταστένομαι means "I lament too late" i.e. when there

μᾶτερ, ἃ φονεύσεις
τέκνα νυμφιδίων ἕνεκεν λεχέων, ἅ σοι προλιπὼν
ἀνόμως
ἄλλᾳ ξυνοικεῖ πόσις ξυνεύνῳ.

ΠΑ. δέσποιν', ἀφεῖνται παῖδες οἵδε σοὶ φυγῆς,
καὶ δῶρα νύμφη βασιλὶς ἀσμένη χεροῖν
ἐδέξατ'· εἰρήνη δὲ τἀκεῖθεν τέκνοις.
ΜΗ. ἔα.
ΠΑ. τί συγχυθεῖσ' ἕστηκας ἡνίκ' εὐτυχεῖς;
[τί σὴν ἔτρεψας ἔμπαλιν παρηίδα,
κοὐκ ἀσμένη τόνδ' ἐξ ἐμοῦ δέχει λόγον;]
ΜΗ. αἰαῖ.
ΠΑ. τάδ' οὐ ξυνῳδὰ τοῖσιν ἐξηγγελμένοις.
ΜΗ. αἰαῖ μάλ' αὖθις. ΠΑ. μῶν τιν' ἀγγέλλων τύχην
οὐκ οἶδα, δόξης δ' ἐσφάλην εὐαγγέλου;
ΜΗ. ἤγγειλας οἷ' ἤγγειλας· οὐ σὲ μέμφομαι.
ΠΑ. τί δαὶ κατηφεῖς ὄμμα καὶ δακρυρροεῖς;
ΜΗ. πολλή μ' ἀνάγκη, πρέσβυ· ταῦτα γὰρ θεοὶ
κἀγὼ κακῶς φρονοῦσ' ἐμηχανησάμην.

is no prospect of averting the cause of the lament. Elms. expl. "simul gemo" and refers to Hek. 214 where however μετακλαίομαι has the same meaning as μεταστέν. here. So μεταλγεῖν Aesch. Suppl. 405. For ἃ in v. 997 Paley proposes εἰ.

1006—7. These lines are omitted by Pors. and Elms., bracketed by Dind. and Paley, Klotz defends them as he usually does verses suspected by others but they occur at v. 923—24 sup. and here as Pierson well remarked the proper word is στρέφειν "to twist" "torquere" and not τρέπειν which rather means "to turn aside" "vertere".—τάδ' οὐ—"These sighs are not in harmony with the intelligence you have received".

1010. For the genit. after σφάλλω &c. see 498 sup. The expression δόξης εὐαγγέλου is put for δόξης ἀγαθῆς ἀγγελίας. So νέα φροντὶς 48 sup.

1011. ἤγγ. οἷ' ἤγγ. This formula is used to signify the speaker's dislike to enter into further details, or to discuss the matter further. See note on 889 sup.

1012. "Why then do you cast down your eyes and weep floods of tears." I read τί δαὶ with Kirch., Klotz and Paley. Porson will not admit the use of δαὶ in tragic writers. But comp. Elekt. 244, φεῦ φεῦ, τί δαὶ σὺ σῷ κασιγνήτῳ δοκεῖς, where Robinson proposes τί δ' αὖ σὺ; Hek. 1256, ἀλγεῖς; τί δαί με; παιδὸς οὐκ ἀλγεῖν δοκεῖς; where Pors. reads τί δ' ἡμᾶς (scil. παθεῖν). In Soph. Antig. 318 Wex reads δαὶ, but Wunder and others δὲ, so also Ellendt (Lex. Soph. v. δαί) who adds "δαὶ autem a tragicis abire jubemus, pronis in errorem librariis αι et ε miscentibus assignantes". τί δαὶ here as elsewhere appears to denote astonishment.

1013. "Strong necessity compels me (to weep), old man." The full constr. is πολλὴ ἀνάγκη ἐστί με δακρύειν. Comp. Alkest. 378, πολλή μ' ἀνάγκη σοῦ γ' ἀπεστερημένοις. We should remark the use of a sing. verb with θεοὶ which is explained by κἀγὼ.

ΠΑ. θάρσει· κάτει τοι καὶ σὺ πρὸς τέκνων ἔτι.
ΜΗ. ἄλλους κατάξω πρόσθεν ἡ τάλαιν' ἐγώ.
ΠΑ. οὔτοι μόνη σὺ σῶν ἀπεζύγης τέκνων.
κούφως φέρειν χρὴ θνητὸν ὄντα συμφοράς.
ΜΗ. δράσω τάδ'· ἀλλὰ βαῖνε δωμάτων ἔσω,
καὶ παισὶ πόρσυν' οἷα χρὴ καθ' ἡμέραν.
ὦ τέκνα τέκνα, σφῷν μὲν ἔστι δὴ πόλις
καὶ δῶμ', ἐν ᾧ λιπόντες ἀθλίαν ἐμὲ
οἰκήσετ' ἀεὶ μητρὸς ἐστερημένοι·
ἐγὼ δ' ἐς ἄλλην γαῖαν εἶμι δὴ φυγάς,
πρὶν σφῷν ὄνασθαι κἀπιδεῖν εὐδαίμονας,
πρὶν λέκτρα καὶ γυναῖκα καὶ γαμηλίους
εὐνὰς ἀγῆλαι λαμπάδας τ' ἀνασχεθεῖν.

1015. "Take courage, you also shall return yet through (i.e. by means of) your children." Porson has admirably corrected the vulgate κρατεῖς τοι. Perhaps of all his emendations this is the best. Still Klotz refuses even to consider this admirable correction as equal to that of Musgrave—κατάξῃ, whereas Porson has adhered much closer to the reading of the MSS. Moreover κατάξω in the next verse must have referred to some word like κατιέναι in this, and so κρατεῖς cannot be correct. Again, no mistake is commoner with transcribers than the insertion of ρ in words like this. Lastly κατέρχομαι (fut. κάτειμι) is often used like κατιέναι to signify a return from exile, and the present tense with ἔτι is rather inconvenient. A recent editor of Lucretius (Mr. Munro) speaks of this conjecture as "that much praised 'palmaria emendatio'." The force of τοι is "mark me". Medea uses κατάξω in a double sense, *she* means "will send to their grave" the Παιδ. thinks she means "to send to Iason".

1017. A common kind of consolation among the ancients and perhaps to some extent among ourselves. "You have not alone been deprived of your children." Comp. Alkest. 417. οὐ γάρ τι πρῶτος οὐδὲ λοίσθιος βροτῶν γυναικὸς ἐσθλῆς ἤμπλακες; Hel. 464, πολλοὶ κακῶς πράσσουσιν, οὐ σὺ δὴ μόνος.

1021. δὴ is here used ironically "apparently". Comp. Thuk. VI, 80, τοὺς Ἀθηναίους φίλους δὴ ὄντας μὴ ἐᾶσαι ἁμαρτεῖν; Xen. Hell. V, 4. 6, εἰσήγαγε τὰς ἑταιρίδας δή. δῆθεν is more usual in this sense —καὶ δῶμ.—ἐμὲ. Schol. λέγει δὲ ἀσήμως τὸν Ἅιδην· καὶ πάντα τὰ ἑξῆς αἰνιγματωδῶς ὁμιλεῖ, ὑπὲρ τοῦ μὴ αἰσθέσθαι τὸν παιδαγωγόν. λιπόντες ἐμὲ is put for ἐμοῦ λελειμμένοι.

1024. ἐγὼ is emphatic "*I, if no one else*, must go, it seems". Comp. Herakl. 573, χώρει προσειποῦσ' ὕστατον πρόσφθεγμα δή. σφῷν is the regular genit. after ὄνασθαι. See Alkest. 334, ἅλις δὲ παίδων. τῶνδ' ὄνησιν εὔχομαι θεοῖς γενέσθαι· σοῦ γὰρ οὐκ ὠνήμεθα.

1026. There seems to be a kind of pleonasm in λέκτρα—γαμηλίους εὐνὰς, as in 435 sup.; Alkest. 925, λευκῶν τε πέπλων μέλανες στολμοὶ πέμπουσί μ' ἔσω λέκτρων κοίτας ἐς ἐρήμους. Hesych. expl. ἀγῆλαι by σεμνῦναι, ἀναθεῖναι, κοσμῆσαι. The latter is the right expl. Comp. Arist. Pax 399, καί σε θυσίασιν ἱεραῖσι—ἀγαλοῦμεν ἡμεῖς ἀεί. For πρὶν λέκτρα—ἀνασχεθεῖν comp. 887 sup. and note; Seneca Phœn. 505 sq., non te duxit in thalamos parens comitata primos nec sua festas manu ornavit aedes nec sua laetas faces vitta revinxit.

ὦ δυστάλαινα τῆς ἐμῆς αὐθαδίας.
ἄλλως ἄρ' ὑμᾶς, ὦ τέκν', ἐξεθρεψάμην,
ἄλλως δ' ἐμόχθουν καὶ κατεξάνθην πόνοις,
στερρὰς ἐνεγκοῦσ' ἐν τόκοις ἀλγηδόνας.
ἦ μήν ποθ' ἡ δύστηνος εἶχον ἐλπίδας
πολλὰς ἐν ὑμῖν γηροβοσκήσειν τ' ἐμὲ
καὶ κατθανοῦσαν χερσὶν εὖ περιστελεῖν,
ζηλωτὸν ἀνθρώποισι· νῦν δ' ὄλωλε δὴ
γλυκεῖα φροντίς. σφῷν γὰρ ἐστερημένη
λυπρὸν διάξω βίοτον ἀλγεινόν τ' ἐμοί.
ὑμεῖς δὲ μητέρ' οὐκέτ' ὄμμασιν φίλοις
ὄψεσθ', ἐς ἄλλο σχῆμ' ἀποστάντες βίου.
φεῦ φεῦ· τί προσδέρκεσθέ μ' ὄμμασιν, τέκνα;

1029. *ἄλλως* means "in vain" and = *μάτην*. We have *μάτην ἄρα* in 1262 inf.; Alkest. 669; Troad. 820. For *ἄλλως* comp. Hipp. 301, *γυναῖκες, ἄλλως τούσδε μοχθοῦμεν πόνους*. The primary meaning is "in a way different from what is expected". See Shilleto's note on Demos. De Fals. Leg. §. 27, see also §. 201; Arnold on Thuk. I, 109. So also the Latin "ultro". See the singular use of the word in Livy. I, 5. 2, and compare Terence Phorm. V. 2. 4. *ἄρα* is often used with the imperfect or sometimes with the aorist as here, with the sense of discovering some fact for the first time. Paley transl. "It was to no purpose then, it seems, that I reared you". There appears to be a kind of *πρότερον ὕστερον* (our "cart before the horse") in *ἐξεθρεψάμην* *followed* by *ἐμοχθ*.—*κατεξ. πόν*.—*στερ. ἐνεγκ. ἐν τόκ. ἀλγ*. Comp. Elekt. 969, *πῶς γὰρ κτάνω νιν, ἥ μ' ἔθρεψε κἄτεκεν;* Hek. 762, *τοῦτόν ποτ' ἔτεκον κἄφερον ζώνης ὕπο*. I may remark that *καταξαίνειν* lit. means "to card wool". Comp. Phœn. 1145.

1032. *ἦ μὴν*. A formula of emphatic declaration, "assuredly", used to foreshadow some impending event and generally with a future tense. Comp. Alkest. 64; Iph. Aul. 475. Transl. "Assuredly I wretched at one time had many hopes in you, that you would both cherish me in my old age and when dead carefully lay me out with you hands" i.e. cover my body with a cloak. Comp. Alkest. 662, *τοιγὰρ φυτεύων παῖδας οὐκέτ' ἂν φθάνοις, οἳ γηροβοσκήσουσι καὶ θανόντα σε περιστελοῦσι καὶ προθήσονται νεκρόν*. For *περιστέλλειν* meaning "to lay out" or "dress for burial", comp. Soph. Antig. 903, *νῦν δὲ Πολύνεικες τὸ σὸν δέμας περιστέλλουσα τοιάδ' ἄρνυμαι;* Orest. 1066, *καὶ κατθανόντοιν εὖ περίστειλον δέμας*. *ζηλωτ*. refers to *περιστ*. It is the accus. in appos. not to the whole sentence but to the latter part. *δὴ* = "as it seems" so 1024 sup. We have the same expression *γλυκεῖα φροντὶς* in Aiol. Fragm. 34 (p. 296 Nauck), *γλυκεῖα γάρ μοι φροντὶς οὐδαμῇ βίου*.

1036. "For deprived of you I shall pass a life bitter and mournful to me."—*ἀποστάντες βίου*. Schol. *ἄλλον βίον λέγει τοῦ κατὰ τὸν Ἅιδην ὡς καὶ αὐτοῖς κατοιχομένοις οὔσης τινὸς ἑτέρας πολιτείας*. Matth. transl. "in aliud vitae genus priore relicto transgressi". The words are spoken with an ambiguous meaning. Comp. Ion 1067, *εἰς ἄλλας βιότου κάτεισι μορφάς*, quoted by Paley.

τί προσγελᾶτε τὸν πανύστατον γέλων;
αἰαῖ· τί δράσω; καρδία γὰρ οἴχεται,
γυναῖκες, ὄμμα φαιδρὸν ὡς εἶδον τέκνων.
οὐκ ἂν δυναίμην· χαιρέτω βουλεύματα
τὰ πρόσθεν· ἄξω παῖδας ἐκ γαίας ἐμούς.
τί δεῖ με πατέρα τῶνδε τοῖς τούτων κακοῖς
λυποῦσαν αὐτὴν δὶς τόσα κτᾶσθαι κακά;
οὐ δῆτ' ἔγωγε. χαιρέτω βουλεύματα.
καίτοι τί πάσχω; βούλομαι γέλωτ' ὀφλεῖν
ἐχθροὺς μεθεῖσα τοὺς ἐμοὺς ἀζημίους;

1041. *γέλων* is of course the accus. sing. like *κάλων* in 770 sup. For *προσγελ. γέλ*. comp. Bacch. 1261, *ἀλγήσετ' ἄλγος δεινόν*. In v. 1020—24 we have *ἴθ', ὦ βάκχε τὸν θηραγρέταν βακχᾶν γελῶντι προσώπῳ περίβαλε βρόχον ἐπὶ θανάσιμον ἀγέλαν πεσόντα τὰν μαινάδων*. After *ὦ βάκχε* a recent editor has proposed to insert *θὴρ* which he supposes to have fallen out. He also considers *γελ. προσ*. to be a gloss. He reads *ἴθ', ὦ βάκχε θὴρ, θηραγρέτα βακχᾶν*. I now propose to read the passage thus

ἴθ', ὦ βάκχε τὸν θηραγρέταν βακχᾶν
καὶ γελῶν περίβαλε βρόχον ἐπὶ θανάσιμον ἄγελαν πεσόντα τὰν μαινάδων.

—*καρδία γὰρ οἴχεται*. "For my courage fails me." For *καρδία* see Soph. Antig. 88, *θερμὴν ἐπὶ ψυχροῖσι καρδίαν ἔχεις*. So "mens" in Latin. *ὄμμα—τέκν*. "When I look upon the cheerful (or even "smiling") countenances of my children." Comp. Soph. Œd. Kol. 319. *φαιδρὰ σαίνει με*. We have *φαιδρωπὸν ὄμμα*, "a fawning countenance" in Orest. 894.

1044. *οὐκ ἂν δυν*. "I am not able *on any account*." Such appears to be the force of *ἂν* with the Optat. in a negative sentence. Comp. Aesch. Eum. 552, *πανώλεθρος δ' οὔ ποτ' ἂν γένοιτο*. For *χαίρετο* two MSS. have *ἔρρετο*, and I would almost feel inclined to adopt the change, see 114 sup.

1046. *τί δεῖ με*. Medea here seems for a moment the folly and uselessness of hurting her husband at such an expense to herself. The Schol. remarks *θαυμάσαι δέ ἐστι τὸν ὑπερβάλλοντα θυμὸν ὃν ἔχει κατὰ τοῦ Ἰάσονος ἡ Μήδεια ὅτι καίπερ προσδοκῶσα μειζόνως λυπηθήσεσθαι, ὅμως ὑπὲρ τοῦ λυπῆσαι τὸν Ἰάσονα, αἱρεῖται τούτους φονεύειν*. We have *δὶς τόσον τέρψειας* in 1134 inf. With *οὐ δῆτ. ἔγ*. supply *δὶς τόσα κτήσομαι κακά*.

1049. *τί πάσχω*, "what is the matter with me". Comp. Hek. 1127, *οὗτος, τί πάσχεις:* Soph. Œd. Kol. 216 where see Wunder. We have the expression *γέλωτ. ὀφλεῖν* in 403 sup. In this passage we get an insight into the workings of the Grecian mind. For any one who was wronged, and endured that wrong in silence and apathy, or who could not inflict an equal injury in return was despised and scoffed at, as being *φαύλην κἀσθενῆ καὶ ἡσυχαίαν* to quote Medea's own words in 807—8 sup. Comp. 797 sup. The Greek character was naturally revengeful and unforgiving and it is said to be so still. But with the ancient Greeks revenge was looked upon as a duty and a virtue, a positive obligation to a moral law. We may compare the Corsican and Italian *vendetta*, a quarrel continued for long ages between two families. With the Greeks it was folly to be merciful or to forego revenge. Comp. Herakl. 881—82, *παρ' ἡμῖν μὲν γὰρ οὐ σοφὸν τόδε ἐχθροὺς λαβόντα μὴν ἀποτίσασθαι δίκην*.

τολμητέον τάδ᾽. ἀλλὰ τῆς ἐμῆς κάκης,
τὸ καὶ προέσθαι μαλθακοὺς λόγους φρενός.
χωρεῖτε, παῖδες, εἰς δόμους· ὅτῳ δὲ μὴ
θέμις παρεῖναι τοῖς ἐμοῖσι θύμασιν,
αὐτῷ μελήσει· χεῖρα δ᾽ οὐ διαφθερῶ.
ἆ ἆ.
μὴ δῆτα, θυμὲ, μὴ σύ γ᾽ ἐργάσῃ τάδε·
ἔασον αὐτοὺς, ὦ τάλαν, φεῖσαι τέκνων·
ἐκεῖ μεθ᾽ ἡμῶν ζῶντες εὐφρανοῦσί σε.

1051. The genit. may here be explained as 1) the genit. of wonder or 2) as governed by *οἴμοι* suppressed "alas me for my cowardice". Wonder is expressed in two ways 1) by the genit. as here, 2) by the infin. generally with *τὸ* as Arist. Nub. 267, *τὸ δὲ μηδὲ κυνῆν οἴκοθεν ἐλθεῖν ἐμὲ τὸν κακοδαίμον᾽ ἔχοντα*. Both constructions are combined here, with which comp. Alkest. 832, *ἀλλὰ σοῦ τὸ μὴ φράσαι*, "but to think of your not telling me". So here "But to think of my cowardice that I should even have let slip soft words from my heart." On the whole passage see Addenda. I read *φρενὸς* with Klotz, only one good MS. has *φρενὶ*. With *τὸ καὶ προέσθαι* comp. Hel. 747, *τὸ καὶ δοκεῖν*. Elms. says *προέσθαι*, "neque *suggerere* neque *proferre* significat, sed *projicere*, *perdere* quo sensu *ἀναλῶσαι* usurpat noster v. 319, *ῥίψαι* v. 1371." Which expl. is I think wrong, though *L.* and *S.* follow it. The student should remark *κάκη* a substantive. Hesych. *κακή· πελία· ἡ κακία, ἀλλὰ τῆς ἐμῆς κάκης. κακουχίας*. Elms. expl. the constr. to be (reading *φρενὸς*, he has *φρενὶ*) *ἀλλὰ τῆς ἐμῆς κάκης φρενός ἐστι τὸ καὶ προ. μαλθ. λογ.* Bothe has "*φρενὶ*—mente, deliberatione, molles orationes projicere deliberando". For *προέσθαι* with gen. see Hipp. 123, *ῥυτὰν παγὰν προϊεῖσα κρημνῶν*. 1053 sq. "But for whomsoever it is not lawful to be present at my sacrifice, let him look to himself, for I shall not alter my action." Schol. *ὅτῳ δὲ φησὶν οὐκ εὐσεβὲς φαίνεται παρεῖναι τῷ φόνῳ τούτῳ (τούτων?) καὶ δέχεσθαι τοιαύταις θυσίαις (τοιαύτας θυσίας?) οὗτος ἀπίτω. τῷ δὲ αὐτῷ μελήσει συναπτέον τὸ μὴ παρεῖναι.* Iason is meant, and the reference is to the custom of the family standing round the altar at a sacrifice, and also to the formula warning off persons guilty of crimes &c. and strangers. Comp. Aesch. Agam. 1038, *ἐπεί σ᾽ ἔθηκε κοινωνὸν εἶναι χερνίβων, πολλῶν μετὰ δούλων σταθεῖσαν κτησίου βωμοῦ πέλας*; Arist. Pax 970, *οὐ γὰρ οἵτινες ἡμῶν καταχεόντων ὕδωρ τοσουτονὶ ἐς ταὐτὸ τοὐθ᾽ ἑστᾶσ᾽ ἰόντες χωρίον.*

1055. By *αὐτῷ μελήσει* Medea means "If Iason wishes to come and see me kill *our* children he can do" perhaps a threat is also implied. *χεῖρα δ᾽ οὐ διαφθερῶ*. "I will not alter my determination" lit. "I will not spoil my hand". The passage is well illustrated by Kreon's words 348—49 sup. *ἥκιστα τοὐμὸν λῆμ᾽ ἔφυ τυραννικὸν, αἰδούμενος δὲ πολλὰ δὴ διέφθορα*, where see note. Comp. Hek. 598, *ὁ δὲ ἐσθλὸς ἐσθλὸς, οὐδὲ συμφορᾶς ὕπο φύσιν διέφθειρ᾽*; Aesch. Agam. 932, *γνώμην μὲν ἴσθι μὴ διαφθεροῦντ᾽ ἐμέ*. The expression *ἆ ἆ* is *extra versum*. It is often used to deprecate the closing of a subject, comp. Hel. 445, *ἆ μὴ προσείλει χεῖρα. μὴ σύ γε* is a formula of strong deprecation. See Alkest. 308; Phœn. 532; 336 sup.

1057. Bothe says *τάλαν* is put for *τάλαινα* and refers to Arist. Ekkles. 124, which however is no parallel. *τάλαν* rather agrees with *θυμὲ*. *τέκνων* is the regular genit. after verbs of sparing &c. *ἐκεῖ* = in Athens. Bothe omits this verse here and transfers it after v. 1048 on the ground that *κεἰ μὴ μεθ᾽ ἡμῶν* must be read if retained here. He reads *με* for *σε*. For the form of oath *μὰ τοὺς ἀλάστορας οὔτοι ποτ᾽ ἔσται*—see 394—97 sup.

μὰ τοὺς παρ᾽ Ἅιδῃ νερτέρους ἀλάστορας,
οὔτοι ποτ᾽ ἔσται τοῦθ᾽ ὅπως ἐχθροῖς ἐγὼ
παῖδας παρήσω τοὺς ἐμοὺς καθυβρίσαι.
[πάντως σφ᾽ ἀνάγκη κατθανεῖν· ἐπεὶ δὲ χρὴ,
ἡμεῖς κτενοῦμεν, οἵπερ ἐξεφύσαμεν.]
πάντως πέπρακται ταῦτα κοὐκ ἐκφεύξεται.
καὶ δὴ ᾽πὶ κρατὶ στέφανος, ἐν πέπλοισι δὲ
νύμφη τύραννος ὄλλυται, σάφ᾽ οἶδ᾽ ἐγώ.
ἀλλ᾽ εἶμι γὰρ δὴ τλημονεστάτην ὁδὸν,
καὶ τούσδε πέμψω τλημονεστέραν ἔτι,
παῖδας προσειπεῖν βούλομαι. δότ᾽, ὦ τέκνα,
δότ᾽ ἀσπάσασθαι μητρὶ δεξιὰν χέρα.
ὦ φιλτάτη χεὶρ, φίλτατον δέ μοι στόμα,
καὶ σχῆμα καὶ πρόσωπον εὐγενὲς τέκνων,
εὐδαιμονοῖτον, ἀλλ᾽ ἐκεῖ· τὰ δ᾽ ἐνθάδε

1062—63. These verses are also found at v. 1240 inf. Dind. brackets them in both places, Paley considers them genuine in 1240 only, taking objection to the repetition of *πάντως*. I am disposed to agree with Paley, although one would feel inclined to omit them altogether. Klotz defends them as he usually does verses suspected by others.

1064. I read *πέπρακται* with Kirch., and all the MSS. but one, which has *πέπρωται*. *πέπρακται* is found with the same meaning as *δέδοκται* in Hdt. IX, 110, *οὕτω δή τοι Μάσιστα πέπρηκται*.—*καὶ δὴ*, "already". The figure by the *ε*. of *ἐπὶ* is elited instead of the *η* of *δὴ* is called Prodelision see on 544 sup. We have the expression *σάφ᾽ οἶδ᾽ ἐγὼ* in v. 963 sup.

1067. "But enough, for I shall travel as it seems a most miserable road, and I shall send these by one still more miserable." For the use of *ἀλλὰ γὰρ* see on 252 sup. *τλημονεστ.* here means "miserable" but has different meanings in Soph. Elekt. 439; Philokt. 363. *τλημονεστέραν* since death is worse than exile. Pierson (Verisim. p. 60) considered this verse spurious.

1070. For *ἀσπάσασθαι* some MSS. and Aldus have *ἀσπάσασθε*. One editor adopts this and says that when parents embraced their children they were accustomed to stretch out their hands to them. Compare Arist. Nub. 81, where Strepsiades says to his son, *κύσον με, καὶ τὴν χεῖρα δὸς τὴν δεξιάν*; Iph. Aul. 679, *πικρὸν φίλημα δοῦσα, δεξιάν τ᾽ ἐμοί*. Comp. also the words of Aeneas to his father Anchises in Virgil. Aen. VI, 697, da jungere dextram da genitor teque amplexu ne subtrahe nostro.

1071. *φίλτ. δέ μοι στόμ.* For this mode of coupling words compare 131 sup. and note; 97, 399, 961, 1030 sup.; Hek. 953, *ὦ φίλτατ᾽ ἀνδρῶν Πρίαμε φιλτάτη δὲ σὺ*; Soph. Ajax 1050; Aesch. Suppl. 370, *σύ τοι πόλις, σὺ δὲ τὸ δήμιον*. The passage is thus given by Ennius —Salvete, optuma corpora cette manus vestras measque accipite.

1073. *ἐκεῖ* and *τὰ δ᾽ ἐνθάδε* are both spoken ambiguously. By *ἐκεῖ* Medea means "in Hades" but the

πατὴρ ἀφείλετ᾽. ὦ γλυκεῖα προσβολή,
ὦ μαλθακὸς χρὼς πνεῦμά θ᾽ ἥδιστον τέκνων.
χωρεῖτε χωρεῖτ᾽· οὐκέτ᾽ εἰμὶ προσβλέπειν
οἵα πρὸς ὑμᾶς, ἀλλὰ νικῶμαι κακοῖς.
καὶ μανθάνω μὲν οἷα τολμήσω κακά·
θυμὸς δὲ κρείσσων τῶν ἐμῶν βουλευμάτων,
ὅσπερ μεγίστων αἴτιος κακῶν βροτοῖς.
ΧΟ. πολλάκις ἤδη διὰ λεπτοτέρων
μύθων ἔμολον, καὶ πρὸς ἁμίλλας
ἦλθον μείζους ἢ χρὴ γενεὰν
θῆλυν ἐρευνᾶν· ἀλλὰ γὰρ ἔστιν
μοῦσα καὶ ἡμῖν, ἣ προσομιλεῖ
σοφίας ἕνεκεν· πάσαισι μὲν οὔ·
παῦρον δὲ γένος (μίαν ἐν πολλαῖς
εὕροις ἂν ἴσως)

children understand "in exile". So by *ἐνθάδε* she means "in this life" but the children understand "in Korinth". Comp. Hek. 731, *ἥκω δ᾽ ἀποστελῶν σε· τἀκεῖθεν γὰρ εὖ πεπραγμέν᾽ ἐστὶν, εἴ τι τῶνδ᾽ ἐστὶν καλῶς;* ibid. 418. *προσβολὴ*, "embrace". Schol. *προσβολὴ δὲ περίπτυξις, ἢ ἀντὶ τοῦ πρώτη θέα. ἐν τῷ περιπτύσσεσθαι δὲ καὶ καταφιλεῖν ταῦτα λέγει.* Hesych. *προσβολή. τῶν ἀθλητῶν ἡ συναφὴ καὶ κατοχὴ καὶ ἡ ὁρμὴ* i.e. the *hug* taken by wrestlers at the commencement. Comp. Suppl. 1138, *ἄϋπνά τ᾽ ὀμμάτων τέλη* ("the office of watchful eyes") *καὶ φίλιαι προσβολαὶ προσώπων.*

1078. I read *οἷα τολμήσω κακά* with all the best MSS. Dind. and Paley have *οἷα δρᾶν μέλλω κακά*, found in one MS., also in several writers who quote the line, and adopted by most recent editors, including Porson and Matthiae. Comp. Ovid. Metam. VII, 19 sq., aliudque cupido mens aliud suadet. Video meliora proboque, deteriora sequor; Chalcid. in Plat. Tim. p. 273, nec me latet nunc quam cruenta cogitem sed vincit ira sanitatem pectoris.—*βουλευμ.*, "good resolutions", the genit. is governed as usual by the compar.

1081. *διὰ λεπτ. μύθ. ἔμ.* "I have gone through subtile arguments", comp. 872 sup. We have *λεπτῶν μύθων* in Fragm. Incert. 916 (p. 517 Nauck), *μή μοι λεπτῶν θίγγανε μύθων, ψυχή· τί περισσὰ φρονεῖς εἰ μὴ μέλλεις σεμνύνεσθαι παρ᾽ ὁμοίοις.* Schol. *κατ᾽ ἐμαυτὴν ἐλογισάμην, καὶ δι᾽ ἀκριβεστέρων λόγων προῆλθον, αὐτὴ πρὸς ἐμαυτὴν ἁμιλλωμένη. καὶ πρὸς*—"And have arrived at greater discussions than suits the female race to investigate". *ἁμίλλας* is said of a contest of words as in *ἅμιλλαν γὰρ σὺ προὔθηκας λόγων* v. 546. This passage is perhaps ridiculed by Arist. Lysist. 1124—27, *ἐγὼ γυνὴ μέν εἰμι, νοῦς δ᾽ ἔνεστί μοι, αὐτὴ δ᾽ ἐμαυτῆς οὐ κακῶς γνώμης ἔχω. τοὺς δ᾽ ἐκ πατρός τε καὶ γεραιτέρων λόγους πολλοὺς ἀκούσασ᾽ οὐ μεμούσωμαι κακῶς.* For *ἢ χρὴ* most MSS. with the Schol. have *εἰ χρὴ* which means "if it is right for the female race to philosophize".—*ἀλλὰ* is here used in a rather abrupt transition. Comp. 258 sup.

1086 sq. "Not however with all. But a small number of womenkind (one in many you might perhaps find), are not illiterate." For *οὔ* accented showing its *emphatic* use, see 1230 inf. I have adopted Elms. reading for the vulgate *παῦρον δὴ γένος ἐν*

οὐκ ἀπόμουσον τὸ γυναικῶν.
καί φημι βροτῶν οἵτινές εἰσιν
πάμπαν ἄπειροι μηδ᾽ ἐφύτευσαν
παῖδας, προφέρειν εἰς εὐτυχίαν
τῶν γειναμένων.
οἱ μὲν ἄτεκνοι δι᾽ ἀπειροσύναν
εἴθ᾽ ἡδὺ βροτοῖς εἴτ᾽ ἀνιαρὸν
παῖδες τελέθουσ᾽ οὐχὶ τυχόντες
πολλῶν μόχθων ἀπέχονται·
οἷσι δὲ τέκνων ἔστιν ἐν οἴκοις
γλυκερὸν βλάστημ᾽, ἐσορῶ μελέτῃ
κατατρυχομένους τὸν ἅπαντα χρόνον·
πρῶτον μὲν ὅπως θρέψωσι καλῶς,
βίοτόν θ᾽ ὁπόθεν λείψουσι τέκνοις·
ἔτι δ᾽ ἐκ τούτων εἴτ᾽ ἐπὶ φλαύροις

πολλαῖσιν. The Schol. expl. *οὐ πάσαις, ἀλλ᾽ ὀλίγαις, ὧν οὖσα μία καὶ αὐτὴ τυγχάνω.* Elms. comp. Herakl. 327 sq., *παύρων μετ᾽ ἄλλων· ἕνα γὰρ ἐν πολλοῖς ἴσως εὕροις ἄν, ὅστις ἐστὶ μὴ χείρων πατρός.* Klotz marks a lacuna in his new ed. in the old one he reads *παῦρόν τι δὲ δὴ γέν.*

1090. Eurip. here puts into the mouth of the Chorus his sentiments with respect to having children—as to whether they were a blessing or the contrary. He decides that it is happier for those who are *πάμπαν ἄπειροι, μηδ᾽ ἐφύτευσαν παῖδας.* Schol. *καὶ λογίζομαι τῶν ἀνθρώπων τοὺς ἀπείρους παιδοποιΐας, πολλῷ προφέρειν καὶ ὑπερβάλλειν εὐτυχίᾳ τοὺς γεννήσαντας.* With *πάμπαν ἄπειροι* supply *παίδων*, and comp. 672 sup. For *προφέρειν*, "to excel" see Hek. 268, *εἰ δ᾽ αἰχμάλωτον χρή τιν᾽ ἔκκριτον θανεῖν κάλλει θ᾽ ὑπερφέρουσαν, οὐκ ἡμῶν τόδε.* A contrary sentiment obtains in Ion 488, *τὸν ἄπαιδα δ᾽ ἀποστυγῶ βίον ᾧ τε δοκεῖ, ψέγω;* Andr. 419, *ὅστις δ᾽ αὔτ᾽ ἄπειρος ὢν ψέγει, ἧσσον μὲν ἀλγεῖ, δυστυχῶν δ᾽ εὐδαιμονεῖ. εἰς*, "in respect to", see 265 sup.

1094. "The childless through inexperience whether children are born as a pleasure or annoyance to mortals, not having them are relieved from many troubles." The MSS. have *οἱ μέν τ᾽ ἄτεκν.* I have expunged *τε*, for which Reiske proposed *γε*, adopted by Pors., Klotz and Paley. But the combination *μέν γε* is not found elsewhere among the tragedians, and is a comic rather than tragic combination, meaning "to wit" *videlicet.* *οἱ μὲν ἄτεκνοι* is Dindorf's reading also. With *οὐχὶ τυχ.* sc. *παίδων.* *ἐσορῶ μελέτῃ.* Schol. *τούτους, φησὶν, ὁρῶ τῇ περὶ τοὺς παῖδας συνεχεῖ καταπονουμένους μελέτῃ.*

1101. I read *θρέψωσι* with the best copies. Br. and Elms. have *θρέψουσι.* But *ὅπως* may either = *ἵνα* or *ὅτῳ τρόπῳ.* Klotz says "dicitur *ὅπως θρέψωσι*, quod studium efficiendi apertius per modum verbi declarandum erat, sed *ὁπόθεν λείψουσι* quoniam ibi de efficienda relictione nihil quaerebatur". We have *πρῶτον μὲν* answered by *τε* in 125 sup. *πόθεν* is used for *ποῦ* in Bacch. 1175, *πόθεν ἐρημίας;* Rhesus 612. *ἐκ τούτων*, "after (or "apart from") these considerations". Timaeus Lex. Plat. p. 271 expl. *φλαῦρον· πονηρόν.* So a gloss in Cod. Havn. *φλαυροῖς· κακοῖς.* The prep. *ἐπὶ* does not really refer to the persons, *φλαύ-*

εἴτ᾽ ἐπὶ χρηστοῖς
μοχθοῦσι, τόδ᾽ ἐστὶν ἄδηλον.
ἓν δὲ τὸ πάντων λοίσθιον ἤδη
πᾶσιν κατερῶ θνητοῖσι κακόν·
καὶ δὴ γὰρ ἅλις βίοτόν θ᾽ εὗρον,
σῶμά τ᾽ ἐς ἥβην ἤλυθε τέκνων
χρηστοί τ᾽ ἐγένοντ᾽· εἰ δὲ κυρήσει
δαίμων οὗτος, φροῦδος ἐς Ἅιδην
Θάνατος προφέρων σώματα τέκνων.
πῶς οὖν λύει πρὸς τοῖς ἄλλοις
τήνδ᾽ ἔτι λύπην ἀνιαροτάτην
παίδων ἕνεκεν
θνητοῖσι θεοὺς ἐπιβάλλειν;

ροις, but to the thing aimed at for their sake, *χρήμασιν* (supplied). Comp. Iph. Aul. 29, **οὐκ ἐπὶ πᾶσίν σ᾽ ἐφεύτευσ᾽ ἀγαθοῖς.**—**λοίσθιον** = *μέγιστον*.

1107. **καὶ δὴ—εὗρον**, "fac eos nactos esse". **καὶ δὴ** = "suppose", see 386 sup., **καὶ δὴ τεθνᾶσι;** Hipp. 1007, **καὶ δὴ τὸ σῶφρον τοὐμὸν οὐ πείθει σ᾽ ἴσως.** In *σῶμα τέκνων* there are two points to be observed, 1) the sing. *σῶμα* put for *σώματα* as often, e.g. Phœn. 1359—60; Suppl. 61 where Elms. correction is almost certain *σῶμα ταλαίνας* for *σώματα λάινον*; Kykl. 225. 2) the *periphrasis*, *σῶμα τέκνων* for the simple *τέκνα*. So *τοὐμὸν δέμας* for *ἐμὲ* 388 sup.; Suppl. 273, **τέκνων τεθνεώτων κόμισαι δέμας.**

1109. I read *εἰ δὲ κυρήσει δαίμων οὗτος*. "But if this fate shall befall them." For *εἰ* we might easily read *εὖ*, *ι* and *υ* being often confounded, and transl. "But fate having turned out thus well", reading **οὕτως** for *οὗτος*. In Rom. A, above **οὗτος** is written *γρ.* **οὕτως**. Might not the words have been interchanged, **οὗτος** put for **οὕτως**, the real reading? For **κυρήσει** some MSS. have **κυρήσας**, adopted by Paley and Dind., and by Kirch. ed. 2. in ed. 1. he reads **κυρῆσαι** which is also found in Klotz's ed. Bothe, Pors., Elms., Barn. read with me, so the Aldine ed., but no MS. several however have *κυρῆσαι*, one or two *κυρήσαι*. There is a gloss on *κυρήσας*, *κατὰ συγκύρειαν ἔλθῃ*, and one on *κυρήσαι*: *τύχοι συμβῇ* and on *κυρῆσαι*· *τύχη συμβαίη*. We may defend *εἰ κυρήσας* by Pind. Olymp. 104, *εἰ δέ μιν ἔχων τις οἶδεν τὸ μέλλον* where Böckh proposes *εὖ δὲ*, some eds. having *ἔχει* for *ἔχων* on account of the rare constr. (if such exists at all) of the participle with *εἰ* put for the finite verb in a *conditional* sentence. The following are the only parallels I can remember at present.—Elekt. 538, *οὐκ ἔστιν εἰ καὶ γῆν κασίγνητος μολὼν;* Soph. Ajax 885, **εἴ ποθι πλαζόμενον λεύσσων ἀπύοι;** Aesch. Agam. 423, *μάταν γὰρ εἶτ᾽ ἂν ἐσθλά τις δοκῶν ὁρᾶν:* Arist. Ran. 1437, *εἴ τις πτερώσας Κλεόκριτον Κινησίᾳ, αἴροιεν αὖραι πελαγίαν ὑπὲρ πλάκα.* **δαίμων** = fate.

1111. *Θάνατος* is here represented *personally* as a god, so Alkest. 24, *ἤδη δὲ τόνδε Θάνατον εἰσορῶ πέλας.* **προφέρων**, "carrying off prematurely" i.e. before their time. Comp. Alkest. 396, **προλιποῦσα δ᾽ ἀμὸν βίον ὠρφάνισεν τλάμων. πῶς οὖν λύει πρὸς τοῖς ἄλλ.**—Transl. "What profit is it then to have children, if in addition to other sorrows the gods heap on mortals this still more troublesome sorrow". **λύει** is put, as in 565 sup., for **λυσιτελεῖ.**

ΜΗ. φίλαι, πάλαι τοι προσμένουσα τὴν τύχην
καραδοκῶ τἀκεῖθεν οἷ προβήσεται.
καὶ δὴ δέδορκα τόνδε τῶν Ἰάσονος
στείχοντ᾽ ὀπαδῶν· πνεῦμα δ᾽ ἠρεθισμένον
δείκνυσιν ὥς τι καινὸν ἀγγελεῖ κακόν.
ΑΓ. ὦ δεινὸν ἔργον παρανόμως τ᾽ εἰργασμένη
Μήδεια, φεῦγε φεῦγε, μήτε ναΐαν
λιποῦσ᾽ ἀπήνην μήτ᾽ ὄχον πεδοστιβῆ.
ΜΗ. τί δ᾽ ἄξιόν μοι τῆσδε τυγχάνει φυγῆς;
ΑΓ. ὄλωλεν ἡ τύραννος ἀρτίως κόρη
Κρέων θ᾽ ὁ φύσας φαρμάκων τῶν σῶν ὕπο.
ΜΗ. κάλλιστον εἶπας μῦθον, ἐν δ᾽ εὐεργέταις
τὸ λοιπὸν ἤδη καὶ φίλοις ἐμοῖς ἔσει.
ΑΓ. τί φῄς; φρονεῖς μὲν ὀρθὰ κοὐ μαίνει, γύναι,

1116. For *πάλαι δὴ* the vulg. Klotz has *πάλαι τοι*, which I have adopted, as it has more authority. Transl. "For a long time, however", comp. however Soph. Phil. 806; Arist. Aves 922. **προσμέν.**, "looking *forward to*". **καραδ. οἷ προβ.** Comp. Hdt. VIII, 67. *Πάριοι δὲ ὑπολειφθέντες ἐν Κύθνῳ, ἐκαρηδόκεον τὸν πόλεμον, τῇ ἀποβήσεται.* **οἷ** the finite is here used for *ὅποι* the indefinite, relative. As Elms. well remarks the difference between *οἷ* and *ὅποι* is the same as between *ὅς* and *ὅστις*. So we would say *οἶδά σε, ὃς εἶ* but *οὐκ οἶδά σε, ὅστις* (or *τίς*) *εἶ*. For the present irregular usage comp. 1306 inf.; Alkest. 785, *τὸ τῆς τύχης γὰρ ἀφανὲς οἷ προβήσεται.* Still I venture to propose the reading *ᾗ 'ποβήσεται*, comparing 341 sup.; Plat. Euthyphr. p. 1. 38, **τοῦτ᾽ ἤδη ὅπῃ ἀποβήσεται ἄδηλον;** Hdt. passim et ut supra.

1118. **καὶ δὴ**, "behold" a different idiom to that in 386 sup. Comp. Alkest. 1118, **καὶ δὴ προτείνω Γοργόν᾽ ὡς καρατόμῳ.** So in Elekt. 566 we have *ἰδοὺ*, "behold" Valcken. proposed *καὶ μὴν* for *καὶ δὴ*. It is a common formula in the sense of introducing something new, a new argument, or a person coming on the stage, and is used when one speaker unexpectedly agrees with another.—*ἠρεθισμ.*, "quickened" from *ἐρεθίζω*. In **καινὸν κακὸν** Medea uses the full expression, **καινὸν** itself would have been sufficient, as remarked in my note on 37 sup.

1123. **λιποῦσα**, "leaving it (until you are in safety)" the real meaning being to seize every chance of flight and to persevere in that flight. Schol. **καταχρηστικῶς νῦν τὴν ναῦν ἀπήνην ὠνόμασεν.** *ἀπήνη γὰρ κυρίως ἡ ἅμαξα.* **ὄχον** *δὲ λέγει τὸ ὄχημα. ὁ δὲ νοῦς, εἴτε διὰ νεὼς, εἴτε δι᾽ ὀχήματος εἴθ᾽ ὁπωσοῦν φεῦγε.* For *ναΐαν ἀπήνην* comp. Iph. Taur. 409 sq., *ἔπλευσαν ἐπὶ πόντια κύματα νάϊον ὄχημα λινοπόροισιν αὔραις;* Soph. Trach. 656, *μὴ σταίη* **πολύκωπον** *ὄχημα ναὸς αὐτῷ.* Isaac Voss in his MS. has prefixed a verse of Catullus—ipsa sibi fecit volitantem flamine currum, which Klotz has taken and quoted as if original. Herm. wrongly explains—"'fuge nec navi ulla nec curru relicto' quo ne quis persequi te possit". *τί δ᾽ ἄξ.—φυγ.* A similar form of expression is found Orest. 1326, *τί δ᾽; ἄξι᾽ ἡμῖν τυγχάνει στεναγμάτων.*

1127. "You have related a most pleasing tale." *ἐν*, "in the number of". *ἤδη* is here added almost superfluously as in Andr. 1258.

1129. **φρον.—γύναι**, "are you in

ἥτις τυράννων ἑστίαν ᾐκισμένην
χαίρεις κλύουσα, κοὐ φοβεῖ τὰ τοιάδε;
ΜΗ. ἔχω τι κἀγὼ τοῖς γε σοῖς ἐναντίον
λόγοισιν εἰπεῖν· ἀλλὰ μὴ σπέρχου, φίλος,
λέξον δ᾽ ὅπως ὤλοντο· δὶς τόσον γὰρ ἂν
τέρψειας ἡμᾶς, εἰ τεθνᾶσι παγκάκως.
ΑΓ. ἐπεὶ τέκνων σῶν ἦλθε δίπτυχος γονὴ
σὺν πατρὶ καὶ παρῆλθε νυμφικοὺς δόμους,
ἥσθημεν οἵπερ σοῖς ἐκάμνομεν κακοῖς
δμῶες· δι᾽ ὤτων δ᾽ εὐθὺς ἦν πολὺς λόγος
σὲ καὶ πόσιν σὸν νεῖκος ἐσπεῖσθαι τὸ πρίν.
κυνεῖ δ᾽ ὁ μέν τις χεῖρ᾽, ὁ δὲ ξανθὸν κάρα
παίδων· ἐγὼ δὲ καὐτὸς ἡδονῆς ὕπο
στέγας γυναικῶν σὺν τέκνοις ἅμ᾽ ἑσπόμην.
δέσποινα δ᾽ ἣν νῦν ἀντὶ σοῦ θαυμάζομεν,

your right mind and not raving, lady". *μὲν* is here used interrogatively as in 676 sup. *ἥτις* is here used to mark that the relative sentence expresses some (for the time) especial quality which has a *definite bearing* on the statement of the principal sentence, *since you*, where in Latin *quippe quae* would be used. Comp. 589 sup.; Soph. Œd. Kol. 263, *κἄμοιγε ποῦ ταῦτ᾽ ἐστὶν οἵτινες βάθρων ἐκ τῶνδέ μ᾽ ἐξάραντες εἶτ᾽ ἐλαύνετε. ᾐκισμ.* Gloss. *ἀφανισθεῖσαν καὶ τιμωρηθεῖσαν.* Schol. *ἀκούσασα τὸν βασιλικὸν οἶκον διεφθάρθαι ὑπὸ τῶν σῶν φαρμάκων.* We might perhaps put a comma after *χαίρεις*, and read *κλύουσα τ᾽ οὐ φοβ—*.

1133. *σπέρχου.* Schol. *ἀλλὰ τέως μὴ σπεῦδε καὶ ἐπιχειρεῖν.* Wrong, I think. *σπέρχου* here means *ὀργίζου*, comp. Pind. Nem. I, 60, *ἀλλὰ θεῶν βασιλέα σπερχθεῖσα θυμῷ πέμπε δράκοντας ἄφαρ*; Hdt. I, 32, *Σόλων μὲν δὴ εὐδαιμονίης δευτερεῖα ἔνεμε τούτοις. Κροῖσος δὲ σπερχθεὶς, εἶπε*, where there is a gloss, *ταραχθεὶς, θυμωθείς.* Paley follows the Schol., comparing Alkest. 255. *φίλος* is said ironically as in Hom. Il. XXI, 106.

1134. *λέξ.—ὤλοντ.* A similar question is asked in Hipp. 1171, *πῶς καὶ διώλετ᾽ εἰπέ*; Hek. 515, *πῶς καί νιν ἐξεπράξατ᾽.*

1136. *ἐπεὶ* is "when", "from the time that", comp. 136 sup. *τέκν.—δίπτ. γονὴ* is put by periphrasis for "your two children", like *τέκν. σῶμ.* in 1108 sup. *παρ. νυμ. δόμ.*, "entered the bridal apartment". *παρῆλθε* is here put for *εἰσῆλθε*, so 1275 inf.; Hipp. 108, *χωρεῖτ᾽ ὀπαδοὶ καὶ παρελθόντες δόμους, σίτων μέλεσθε. δόμους* is here put for "apartments", as in 378 sup.

1140. *νεῖκ. ἐσπ. τὸ πρ.* Schol. *πεπαῦσθαι τῆς ἔχθρας. σπένδεσθαι* is properly used of the first offering of wine to the gods before drinking at a feast. Hence the word acquired the sense "to make a treaty" which was by both sides pouring libations &c.

1144. *θαυμάζομεν*, "look up to", as being Iason's latest marriage. For this sense comp. Elekt. 84, *μόνος δ᾽ Ὀρέστην τόνδ᾽ ἐθαύμαζες φίλων*; Hipp. 106, *οὐδείς μ᾽ ἀρέσκει νυκτὶ θαυμαστὸς θεῶν.* Bothe says "Libri male omisso apostropho *θαυμάζομεν*, quasi adhuc viveret Glauce" which Paley well calls "a needless

πρὶν μὲν τέκνων σῶν εἰσιδεῖν ξυνωρίδα,
πρόθυμον εἶχ᾽ ὀφθαλμὸν εἰς Ἰάσονα·
ἔπειτα μέντοι προὐκαλύψατ᾽ ὄμματα,
λευκήν τ᾽ ἀπέστρεψ᾽ ἔμπαλιν παρηΐδα,
παίδων μυσαχθεῖσ᾽ εἰσόδους· πόσις δὲ σὸς
ὀργὰς ἀφῄρει καὶ νεάνιδος χόλον,
λέγων τάδ᾽· οὐ μὴ δυσμενὴς ἔσει φίλοις,
παύσει δὲ θυμοῦ καὶ πάλιν στρέψεις κάρα,
φίλους νομίζουσ᾽ οὕσπερ ἂν πόσις σέθεν,
δέξει δὲ δῶρα, καὶ παραιτήσει πατρὸς
φυγὰς ἀφεῖναι παισὶ τοῖσδ᾽ ἐμὴν χάριν;
ἡ δ᾽ ὡς ἐσεῖδε κόσμον, οὐκ ἠνέσχετο,
ἀλλ᾽ ᾔνεσ᾽ ἀνδρὶ πάντα· καὶ πρὶν ἐκ δόμων
μακρὰν ἀπεῖναι πατέρα καὶ παῖδας σέθεν,
λαβοῦσα πέπλους ποικίλους ἠμπίσχετο,
χρυσοῦν τε θεῖσα στέφανον ἀμφὶ βοστρύχοις,

conceit". For *τέκν. σ. ξυνωρ.* comp. Phœn. 1085, *ζῇ σοι ξυνωρὶς ἐς τόδ᾽ ἡμέρας τέκνων. εἶχε*, "kept" retained.

1150. I have omitted the *τε* after *ὀργὰς* and read *καὶ νεάνιδος χόλον* where *ὀργ.* and *χόλ.* both depend on *ἀφῄρει.* Comp. 1366, *ἀλλ᾽ ὕβρις οἵ τε σοὶ νεοδμῆτες γάμοι*: Aesch. Prom. 1015, *οἷός σε χειμὼν καὶ κακῶν τρικυμία ἔπεισ᾽ ἄφυκτος. ἀφῄρει*, "kept trying to remove" the iterative force of the imperfect. For the plural *ὀργαὶ* see on 121 sup. Schol. *ὀργ. ἀφῄρ. ἀντὶ τοῦ μὴ ὀργίζεσθαι τοῖς παισί. παρῄνει αὐτῇ μὴ βδελύττεσθαι τούτους.*

1151. *οὐ μὴ* is used with two constrs. 1) with the fut. indic., as here, 2) with the aor. (rarely the present) conjunct. *οὐ μὴ* with the fut. indic. *forbids*, but never *denies*, as *οὐ μὴ ποιήσεις*, "do not do this"; with the aor. conjunct. *οὐ μὴ denies*, with the sense of *prohibition* as *οὐ μὴ ποιήσῃς*, "you shall not do this". This constr. where the negatives would be supposed to cancel one another is expl. thus. *οὐ μενεῖς* = "will you not stay" and = *μένε*, *οὐ μὴ μενεῖς*, "will you not not-stay" i.e. "do not stay". So *μὴ μενῇς*, "must you not stay" = you must stay, but *οὐ μὴ μενῇς*, "must you not not-stay" i.e. "you shall not stay". Comp. Hipp. 606, *οὐ μὴ προσοίσεις χεῖρα μηδ᾽ ἅψει πέπλων*; Soph. Trach. 978, *οὐ μὴ 'ξεγερεῖς τὸν ὕπνῳ κάτοχον.* Elms. has quoted numerous other passages.

1153. *φίλ.—σέθ.* This verse is an example of *Brachylogy* which is different from *Ellipse.* The full expression here would be. *φίλ. νομ. οὕσπερ ἂν φίλους νομίζῃ πόσ. σέθ.* Here we may know that the subjunct. *νομίζῃ* is to be supplied from the presence of the particle *ἂν.* Comp. Hipp. 659, *νῦν δ᾽ ἐκ δόμων μὲν, ἕς τ᾽ ἂν ἔκδημος χθονὸς, Θησεὺς, ἄπειμι*, where *ᾖ* must be supplied with *ἂν.* *χάριν* is frequently used as an adverb and joined with *ἐμὴν* or *σήν.*

1157. *ᾔνεσε* for *κατῄνεσε*, "promised". Comp. Alkest. 12, *ᾔνεσαν δέ μοι θεαὶ Ἄδμητον Ἅιδην τὸν παραυτίκ᾽ ἐκφυγεῖν*; Soph. Phil. 1398, *ἃ δ᾽ ᾔνεσάς μοι δεξιᾶς ἐμῆς θιγών.* Perhaps *ᾔνεσε* is here put for *συνῄνεσε*, "assented to her husband in all things".—I read *ἠμπίσχετο* with recent critics. Pors. and most MSS. have *ἠμπέσχετο.*

λαμπρῷ κατόπτρῳ σχηματίζεται κόμην,
ἄψυχον εἰκὼ προσγελῶσα σώματος.
κἄπειτ᾽ ἀναστᾶσ᾽ ἐκ θρόνων διέρχεται
στέγας, ἁβρὸν βαίνουσα παλλεύκῳ ποδὶ,
δώροις ὑπερχαίρουσα, πολλὰ πολλάκις
τένοντ᾽ ἐς ὀρθὸν ὄμμασι σκοπουμένη.
τοὐνθένδε μέντοι δεινὸν ἦν θέαμ᾽ ἰδεῖν·
χροιὰν γὰρ ἀλλάξασα λεχρία πάλιν
χωρεῖ τρέμουσα κῶλα, καὶ μόλις φθάνει
θρόνοισιν ἐμπεσοῦσα μὴ χαμαὶ πεσεῖν.
καί τις γεραιὰ προσπόλων, δόξασά που
ἢ Πανὸς ὀργὰς ἢ τινὸς θεῶν μολεῖν,
ἀνωλόλυξε, πρίν γ᾽ ὁρᾷ διὰ στόμα

1162. Schol. γράφεται προσβλέπουσα σώματος. For εἰκὼ the accus. sing. usu poet. from εἰκὼν some MSS. have εἰκῶ, which may be for the accus. εἰκόνα like ἀμείνω, μείζω &c. But there was another nomin. εἰκώ, which is obsolete, like ἀηδὼν, ἀηδὼ, γοργὼν, γοργώ.

1164. στέγας appears to be the accus. of *motion over* as in 839 sup. ἁβρὸν is the adverbial accus. as ἐναντίον στάντα Hipp. 1079. Transl. "Daintily tripping with snow-white foot." Suidas ἁβρὰ βαίνων: θρυπτόμενος, βλακευόμενος. ὑπερχ. "rejoicing greatly".

1166. τένοντ᾽ ἐς ὀρθ., "on her uplifted foot". τένων in Eurip. always means the tendon of the foot. Critics before Elms. supposed it to mean "the neck", so Hesych. τένων· τὸ ἐν τῷ τραχήλῳ νεῦρον. Comp. for the meaning of "foot" Bacch. 937—38, κἀμοὶ δοκοῦσι παρά γε δεξιὸν πόδα· τἀνθένδε δ᾽ ὀρθῶς παρὰ τένοντ᾽ ἔχει πέπλος; Phœn. 42; Kykl. 400; Aesch. Chœph. 209. From the passage of the Bacchæ we may suppose that Glauke looked behind to see if the dress properly covered her feet &c. We have the expression δεινὸν ἦν θέαμ᾽ ἰδεῖν in Bacch. 760.

1168. λεχρία, "obliquely", "aslant". Hek. 1026, ἀλίμενόν τις ὡς εἰς ἄντλον πεσὼν λέχριος ἐκπεσεῖ φίλας καρδίας. So "obliquus" in Ovid. Heroid. IV, 104 neque obliquo dente timendus aper.

1069. κῶλα is the accus. of reference "as to her limbs". So we have Virg. Georg. III, 84, micat auribus et tremit artus. — καὶ μόλ. φθάν.—"And hardly anticipates falling on the floor by falling on the couch." A peculiar idiom. Herm. transl. "vix in lectum exciderat, quum in eo fuit, ut, nisi in lectum incidisset, humi procumberet". Matth. expl. μόλις φθάν. ἐμπεσ. ὥστε μὴ χαμαὶ πεσεῖν. The part. with φθάνειν is the usual constr.

1172. Pan was supposed to send madness as a punishment on those who neglected his worship &c. Comp. Hipp. 142, σύ τἄρ᾽ ἔνθεος, ὦ κούρα, εἴτ᾽ ἐκ Πανὸς εἴθ᾽ Ἑκάτας, ἢ σεμνῶν Κορυβάντων φοιτᾷς; Rhesus 36, ἀλλ᾽ ἢ Κρονίου Πανὸς τρομερᾷ μάστιγι φοβεῖ. So also Dionysus in Bacch. 303. Schol. Παν. ὀργ. τοὺς ἐξαίφνης καταπίπτοντας ᾤοντο τὸ παλαιὸν οἱ ἄνθρωποι ὑπὸ Πανὸς μάλιστα καὶ Ἑκάτης πεπλῆχθαι τὸν νοῦν.—ἀνωλ., "raised a prayerful cry". So Hesych. ὀλολυγή· φωνὴ γυναικῶν, ἣν ποιοῦνται ἐν τοῖς ἱεροῖς εὐχόμεναι. Gloss. ἀντὶ τοῦ ηὔξατο, μετ᾽ εὐχῆς ἐβόησε. The verb is properly applied to women crying out through excess of joy. It is more rarely used of men and in grief as in Soph. Elekt. 749 sq., στρατὸς δ᾽ ὅπως ὁρᾷ

χωροῦντα λευκὸν ἀφρὸν, ὀμμάτων τ᾽ ἀπὸ
κόρας στρέφουσαν, αἷμά τ᾽ οὐκ ἐνὸν χροΐ·
εἶτ᾽ ἀντίμολπον ἧκεν ὀλολυγῆς μέγαν
κωκυτόν. εὐθὺς δ᾽ ἡ μὲν ἐς πατρὸς δόμους
ὥρμησεν, ἡ δὲ πρὸς τὸν ἀρτίως πόσιν,
φράσουσα νύμφης συμφοράς· ἅπασα δὲ
στέγη πυκνοῖσιν ἐκτύπει δρομήμασιν.
ἤδη δ᾽ ἂν ἕλκων κῶλον ἑκπλέθρου δρόμου
ταχὺς βαδιστὴς τερμόνων ἀνθήπτετο·
ἡ δ᾽ ἐξ ἀναύδου καὶ μύσαντος ὄμματος

νιν ἐκπεπτωκότα δίφρων, ἀνωλόλυξε τὸν νεανίαν. For its meaning here comp. Troad. 1000, τίς Σπαρτιατῶν ᾔσθετ᾽ ἢ ποίαν βοὴν ἀνωλόλυξας. In Iph. Taur. 1337, ἀνωλόλυξε καὶ κατῇδε βάρβαρα μέλη μαγεύουσ᾽. it means the cry of good omen raised by women at a sacrifice. Elms. says πρὶν with indic. = *donec tandem*.

1175. Schol. ἐκστρέφουσάν τε τοὺς ὀφθαλμοὺς, καὶ νεκρούμενον λοιπὸν τὸ σῶμα. The prep. ἀπὸ is separated from its verb by Tmesis, and the sentence = κόρας ἀποστρέφουσαν. So v. 1283 inf. = φίλοις τέκνοις χέρα ἐμβαλεῖν. For the idea of the rolling of the eye comp. Bacch. 1122, ἡ δ᾽ ἀφρὸν ἐξιεῖσα καὶ διαστρόφους κόρας ἑλίσσουσα. εἶτ᾽—"*Then* she sent forth a loud cry in a different strain from her former joyful cry." Here the ὀλολυγὴ is the cry of joy, the κωκυτὸς the wail of sorrow. ἀντίμολπ. Schol. ἀντίφθογγον. ἐναντίον τῇ εὐχῇ, οὐ γὰρ ταὐτὸν μολπὴ καὶ θρῆνος.

1177. ἡ μὲν, "the one", ἡ δὲ, "the other". δόμους here as in 378 sup., means "apartments". Paley remarks that the Greeks and Latins had no corresponding word for our "room" or "apartment" their houses being of an open construction except the θάλαμοι.

1181. ἤδη δ᾽ ἂν ἕλκων. "And by this time a fast walker raising his feet (i.e. exerting himself) would have reached the goal of a six-plethra course." For ἀνέλκων I read ἂν ἕλκων with Elms. and Dind., and retain the vulgate ἀνθήπτετο, to which the ἂν belongs. In the last edit. of the Poet. Scen. Dind. has not only altered this reading, but pronounced the two lines spurious. The reading of the *libri* and Schol. is ἔκπλεθρον for which Tyrwhitt proposed ἑκπλέθρου, adopted by modern critics. The old reading designated no certain distance, but ἑκπλέθρου (agreeing with δρόμου), means "six-plethra". Now a πλέθρον was equivalent to 101 English feet, hence six plethra = 606 English feet or 600 Greek feet and was the usual length of a *stadium*. To the reading ἕλκων κῶλον Klotz objects that it did not mean "*curriculo currere* id est *celeriter currere* sed *tarde se movere* quod minime ad hunc locum aptum est". This is not without force and we might keep ἀνέλκων, and for ἀνθήπτετο read ἀνθήπτετ᾽ ἂν with Brunck, or ἂν ἥπτετο with Pors. which Elms. approves. Kirch. prop. ἀνέρπων. Musgr. has ἀνεικῶς κῶλον. If emendation is necessary, perhaps ἤδη δ᾽ ἀνελθὼν κῶλον ἕκπλεθρον δρόμου. Comp. Elekt. 824, θᾶσσον δὲ βύρσαν ἐξέδειρεν ἢ δρομεὺς δισσοὺς διαύλους ἱππίους διήνυσε; Aesch. Agam. 343, δεῖ γὰρ πρὸς οἴκους νοστίμου σωτηρίας κάμψαι διαύλου θάτερον κῶλον πάλιν. The genit. is the usual constr. with ἀνθάπτ., see 55 sup.

1183. Paley constr. "after remaining speechless and with closed eye" and remarks that ἀναύδου is used absolutely like ἐν εὐσεβεῖ Hel. 1277. In v. 1170 Glauke was said to have

δεινὸν στενάξασ' ἡ τάλαιν' ἠγείρετο·
διπλοῦν γὰρ αὐτῇ πῆμ' ἐπεστρατεύετο.
χρυσοῦς μὲν ἀμφὶ κρατὶ κείμενος πλόκος
θαυμαστὸν ἵει νᾶμα παμφάγου πυρὸς,
πέπλοι δὲ λεπτοὶ, σῶν τέκνων δωρήματα,
λευκὴν ἔδαπτον σάρκα τῆς δυσδαίμονος.
φεύγει δ' ἀνασττᾶσ' ἐκ θρόνων πυρουμένη,
σείουσα χαίτην κρᾶτά τ' ἄλλοτ' ἄλλοσε,
ῥῖψαι θέλουσα στέφανον· ἀλλ' ἀραρότως
σύνδεσμα χρυσὸς εἶχε, πῦρ δ', ἐπεὶ κόμην
ἔσεισε, μᾶλλον δὶς τόσως τ' ἐλάμπετο.
πίτνει δ' ἐς οὖδας ξυμφορᾷ νικωμένη,
πλὴν τῷ τεκόντι κάρτα δυσμαθὴς ἰδεῖν·
οὔτ' ὀμμάτων γὰρ δῆλος ἦν κατάστασις
οὔτ' εὐφυὲς πρόσωπον, αἷμα δ' ἐξ ἄκρου
ἔσταζε κρατὸς, συμπεφυρμένον πυρὶ,
σάρκες δ' ἀπ' ὀστέων ὥστε πεύκινον δάκρυ

fallen on the couch where she lay speechless and with closed eyes but now rose up with a shriek. Elms. defends ἀναυδ. ὄμ. by τυφλὸν πόδα and τυφλὴν χεῖρα.—ἐπεστρ., "was warring against her". Comp. Phœn. 285, ἐν τῷδ' ἐπεστράτευσαν Ἀργεῖοι πόλιν. Schol. ἐπέκειτο. So Ἔρως is said εἰσάγειν γλυκεῖαν ψυχᾷ χάριν οὓς ἐπιστρατεύσῃ, Hipp. 527.

1190. The student should mark the *pleonasm* in ἀνα.—ἐκ. So in 46 sup. we have ἐκ τρόχ. πεπαυμ. where ἐκ is superfluous. ἄλλοτ' ἄλλ., "here and there in every direction". —ἀραρότως· Hesych. ἁρμοδίως, προσηρμοσμένως, ἁρμοζόντως. Gloss. ἀσφαλῶς, rather "tenaciously". Comp. 414, 745 sup.; Aesch. Suppl. 945, τῶνδ' ἐφήλωται τορῶς γόμφος διαμπὰξ, ὡς μένειν ἀραρότως.

1194. In 1134 sup. δὶς τόσον is for διπλοῦν. Comp. Hek. 392, καὶ δὶς τόσον πῶμ' αἵματος γενήσεται; Kykl. 147. λάμπειν is properly active. Comp. Phœn. 226, ὦ λάμπουσα πέτρα πυρὸς δικορύφων σέλας ὑπὲρ ἄκρων βακχειᾶν Διονύσου; Hel. 1131, δόλιον ἀστέρα λάμψας.

1195. νικάομαι is generally followed by a genit. as in 315 sup., but here by a dat. so 334, and 347 sup. δυσμαθὴς ἰδεῖν is said in the same way as δεινὸς λέγειν 585 sup. With πλὴν τῷ τεκ. comp. Racine, triste objet—que méconnoitroit l'oeil même de son père. Schol. λείπει τὸ πᾶσι. τουτέστι, πᾶσιν ἄλλοις δυσεπίγνωστος ἦν πλὴν τῷ τεκ.

1197. κατάστασις, "the (calm) expression". Comp. Rhesus 111, τάφρους ὑπερβὰς νυκτὸς ἐν καταστάσει; Hipp. 1296, ἄκουε, Θησεῦ, σῶν κακῶν κατάστασιν.

1200. "But the flesh come off her bones like the pine tear (i.e. resin drop), by the secret fangs of the drugs." Hesych. πεύκ. δάκ.· πίσσα. Schol. γναθμ. ἀδήλ.· αἱ δὲ σάρκες, φησὶ, τῶν γναθμῶν κατέρρεον ὑπὸ τῶν ἀδηλοποιῶν φαρμάκων, δοτικῇ δὲ ἀντὶ γενικῆς κέχρηται. Some MSS. have γν. ἀδήλων φαρμ. some γναθμῶν ἀδήλοις φαρμάκοις. πεύκινον δάκρυ, "the pine tear" is a beautiful expression for the drop of resin oozing from the bark of the

γναθμοῖς ἀδήλοις φαρμάκων ἀπέρρεον,
δεινὸν θέαμα· πᾶσι δ' ἦν φόβος θιγεῖν
νεκροῦ· τύχην γὰρ εἴχομεν διδάσκαλον.
πατὴρ δ' ὁ τλήμων ξυμφορᾶς ἀγνωσίᾳ
ἄφνω προσελθὼν δῶμα προσπίτνει νεκρῷ·
ᾤμωξε δ' εὐθὺς, καὶ περιπτύξας δέμας
κυνεῖ προσαυδῶν τοιάδ'· ὦ δύστηνε παῖ,
τίς σ' ὧδ' ἀτίμως δαιμόνων ἀπώλεσεν;
τίς τὸν γέροντα τύμβον ὀρφανὸν σέθεν
τίθησιν; οἴμοι, ξυνθάνοιμί σοι, τέκνον.
ἐπεὶ δὲ θρήνων καὶ γόων ἐπαύσατο,
χρῄζων γεραιὸν ἐξαναστῆσαι δέμας,
προσείχεθ' ὥστε κισσὸς ἔρνεσιν δάφνης
λεπτοῖσι πέπλοις, δεινὰ δ' ἦν παλαίσματα·
ὁ μὲν γὰρ ἤθελ' ἐξαναστῆσαι γόνυ,
ἡ δ' ἀντελάζυτ'· εἰ δὲ πρὸς βίαν ἄγοι,

tree. For ἀπέρ. Pflugk comp. Theokr. II, 89, ἔρρευν δ' ἐκ κεφαλᾶς πᾶσαι τρίχες. Hesych. expl. γναθμοῖς by γνάθοι, σιαγόνες.

1202. πᾶσι δ', "and all feared to touch the corpse". One MS. has νεκρὸς, "and the corpse was an object of terror to all, to touch it". The genit. is the usual constr. after verbs of *touching*.

1206. I read δέμας with the best MSS. So also Porson, Dind., Nauck and others; one or two inferior copies have χέρας. We have περιπτ. χέρας in Andr. 417, δάκρυά τε λείβων καὶ περιπτύσσων χέρας; Alkest. 350, ᾧ προσπεσοῦμαι καὶ περιπτ. χέρ. ὄνομα καλῶν—ἐν ἀγκάλαις δόξω γυναῖκα. περιπτ. means "to wrap one thing round another" and also simply "to surround" or "embrace" with a single accus. Comp. Iph. Aul. 992, βούλει νιν ἱκέτιν σὸν περιπτύξαι γόνυ; Hek. 735, πέπλοι δέμας περιπτύσσοντες.

1209. "Who has made the aged sepulchre deprived of thee." ὀρφ. τίθ. = ὀρφανεῖσθαι. γέροντα is here used as an adjective "old" or "aged", which is known by the presence of the article, although the presence of the art. is not necessary to make γερ. an adj. Comp. Orest. 456, καὶ μὴν γέροντι δεῦρ' ἁμιλλᾶται ποδὶ ὁ—Τυνδάρεως; Ion 1213, εὐθὺς δ' ἐρευνᾷ γραῖαν ὠλένην λαβών; Aesch. Agam. 750, παλαίφατος δ' ἐν βροτοῖς γέρων λόγος τέτυκται. So we have *vetus sepulcrum* in Plaut. Pseudol. I, 4. 19; Hor. Sat. II, 1. 34, votiva pateat veluti descripta tabella vita senis. The abstract τύμβον is here used for the concrete, so βάραθρον = a debauchee, λῆρος a trifler, et passim. Schol. τίς τὸν γέρ. ὠμογέροντα, τὸν πλησίον θανάτου ὄντα, τύμβους δὲ καλοῦσι τοὺς γέροντας, παρόσον πλησίον εἰσὶ τοῦ θανάτου καὶ τοῦ τάφου. Hesych. τυμβογέρων· ἐσχατόγηρως, καὶ παρηγμένος τῇ διανοίᾳ. Compare Herakl. 166, γέροντος οὕνεκα τύμβου, τὸ μηδὲν ὄντος ὡς εἰπεῖν ἔπος; Arist. Lysist. 372, τί δαὶ σὺ πῦρ, ὦ τύμβ', ἔχων.

1213. He was held by the robes as the ivy by the shoots of the bay tree. Schol. προσεκεκόλλητο, περιεπλέκετο τοῖς πέπλοις αὐτῆς ὥσπερ ὁ κισσὸς περιπλέκεται τοῖς περὶ αὐτὸν τυγχάνουσιν ἔρνεσιν.

1216. εἰ δὲ, "But if he would have dragged himself away by force"

σάρκας γεραιὰς ἐσπάρασσ' ἀπ' ὀστέων.
χρόνῳ δ' ἀπέστη καὶ μεθῆχ' ὁ δύσμορος
ψυχήν· κακοῦ γὰρ οὐκέτ' ἦν ὑπέρτερος.
κεῖνται δὲ νεκροὶ παῖς τε καὶ γέρων πατὴρ
πέλας, ποθεινὴ δακρύοισι συμφορά.
καί μοι τὸ μὲν σὸν ἐκποδὼν ἔστω λόγου·
γνώσει γὰρ αὐτὴ ζημίας ἀποστροφήν.
τὰ θνητὰ δ' οὐ νῦν πρῶτον ἡγοῦμαι σκιάν,
οὐδ' ἂν τρέσας εἴποιμι τοὺς σοφοὺς βροτῶν
δοκοῦντας εἶναι καὶ μεριμνητὰς λόγων
τούτους μεγίστην μωρίαν ὀφλισκάνειν·

i.e. when wishing to tear himself away. πρὸς βίαν is put for the adverb βιαίως like πρὸς χάριν, πρὸς ἡδονὴν &c. Klotz "si vero per vim ageret". We have ἀντιλάζου in Orest. 452, ἀλλ' ἀντιλάζου καὶ πόνων ἐν τῷ μέρει.

1218. I retain the old reading ἀπέστη found in all the MSS. and old edd. So also Schöne, Nauck and Kirchhoff. It means "desisted" from his efforts to tear himself away, he gave up struggling. Valck. (Diatr. p. 57) has proposed ἀπέσβη "he died" or "fainted", which however besides being unnecessary, introduces a tautology ἀπέσβη καὶ μεθῆχ' ψυχήν, "he died and gave up the ghost". Yet ἀπέσβη occurs Eurip. Fragm. Incert 961 (p. 525 Nauck), ὁ δ' ἄρτι θάλλων σάρκα διοπετὴς ὅπως ἀστὴρ ἀπέσβη, πνεῦμ' ἀφεὶς ἐς αἰθέρα. Timæus Lex. Plat. ἀπέσβη· τέθνηκεν, so a grammarian in Bekker's Anecd. Gr. p. 422, ἀπέσβη· ἐσβέσθη ἢ ἐπαύσατο, τέθνηκεν. Schol. ἡμίφλεκτος δὲ ἀπέστη καὶ ὕστερον ὑπὸ ὀδύνης ἀπέθανεν.

1220. κεῖμαι is here used literally, frequently however metaphorically and sometimes even literally, of persons in trouble &c. as in 24 sup. ποθ.— συμφ.. "a calamity to be regretted with tears". ποθεινὸς generally means "longed for" with a dat. constr. but sometimes the opposite. Comp. Iph. Taur. 1005, οὐ γὰρ ἀλλ' ἀνὴρ μὲν ἐκ δόμων θανὼν ποθεινός. Schol. οἷον συμφορὰ ὄντες ποθεινὴ πρὸς δάκρυα καὶ θρῆνον κεῖνται, ἀντὶ τοῦ ἀξιοδάκρυτος συμφορά, οὓς ἄν τις ἰδὼν ποθήσειε δακρῦσαι ἐλεεινοὺς ὄντας τῷ θεάματι.

1222. "And let your affairs be removed out of my speech" i.e. I do not wish to discuss them. Most ancient interpreters were puzzled at this line. Elms. first rightly expl. "de tuis quidem rebus parco dicere, consilium tibi dare supersedeo", comparing Hek. 1195—96. A good parallel is Orest. 548, where Orestes says to Tyndareus, ἀπελθέτω δὴ τοῖς λόγοισιν ἐκποδὼν τὸ γῆρας ἡμῖν τὸ σόν, ὅ μ' ἐκπλήσσει λέγειν. On ἀποστροφὴ see note on 603 sup.

1224. The Messenger here begins a little moralising, as is usual with most of Euripides' characters. He states that truly he considers earthly matters of no substance, and believes that the *apparently* wise and dialectic men—those who delight in logic and such things, are really the greatest fools. No man on earth is happy, and although one man may be more prosperous than another by reason of riches, still he is not really happy. οὐδ' ἂν τρ. εἴπ., "I would venture to say". μεριμ. λόγ. this refers to the sophists. For the general idea comp. 580 sq. sup. μεγ. μωρ. ὀφλ. "incur the greatest charge of folly". μωρία sometimes means "folly" but more often = the Latin "libido". For μωρ. ὀφλ. comp. Alkest. 1093, αἰνῶ μὲν αἰνῶ· μωρίαν δ' ὀφλισκάνεις;

θνητῶν γὰρ οὐδείς ἐστιν εὐδαίμων ἀνήρ·
ὄλβου δ' ἐπιρρυέντος εὐτυχέστερος
ἄλλου γένοιτ' ἂν ἄλλος, εὐδαίμων δ' ἂν οὔ.
ΧΟ. ἔοιχ' ὁ δαίμων πολλὰ τῇδ' ἐν ἡμέρᾳ
κακὰ ξυνάπτειν ἐνδίκως Ἰάσονι.
ὦ τλῆμον, ὥς σου ξυμφορὰς οἰκτείρομεν,
κόρη Κρέοντος, ἥτις εἰς Ἅιδου δόμους
οἴχει γάμων ἕκατι τῶν Ἰάσονος.
ΜΗ. φίλαι, δέδοκται τοὔργον ὡς τάχιστά μοι
παῖδας κτανούσῃ τῆσδ' ἀφορμᾶσθαι χθονός,
καὶ μὴ σχολὴν ἄγουσαν ἐκδοῦναι τέκνα
ἄλλῃ φονεῦσαι δυσμενεστέρᾳ χερί.
πάντως σφ' ἀνάγκη κατθανεῖν. ἐπεὶ δὲ χρή,
ἡμεῖς κτενοῦμεν, οἵπερ ἐξεφύσαμεν.
ἀλλ' εἶ' ὁπλίζου, καρδία. τί μέλλομεν
τὰ δεινὰ κἀναγκαῖα μὴ πράσσειν κακά;

note on 581 sup. τούτους is used pleonastically after a part. or its own substantive. Comp. Xen. Agesil. IV, 4, οἱ προῖκα εὖ πεπονθότες οὗτοι ἀεὶ ἡδέως ὑπηρετοῦσι τῷ εὐεργέτῃ. Pflugk compares Isokr. Areopag. §. 64, εἴ τις ὄψεται τὴν πόλιν, τὴν τῶν Ἑλλήνων ἄρξασαν, ταύτην ὑφ' ἑτέροις οὖσαν.

1228. For the sentiment comp. Herakl. 865, τὸν εὐτυχεῖν δοκοῦντα μὴ ζηλοῦν, πρὶν ἂν θανόντ' ἴδῃ τις· ὡς ἐφήμεροι τύχαι; Andr. 100—2, χρὴ δ' οὔποτ' εἰπεῖν οὐδέν' ὄλβιον βροτῶν, πρὶν ἂν θανόντος τὴν τελευταίαν ἴδῃς.

1230. Schol. εὐδαίμονα (al. ἀδαίμονα) δὲ καλεῖ τὸν ἄχρι κακῶν τέλους ἀπείρατον. The speaker clearly discriminates between real true happiness εὐδαιμονία and temporal success or good luck εὐτυχία. Paley well compares Andr. 420, ἧσσον μὲν ἀλγεῖ, δυστυχῶν δ' εὐδαιμονεῖ; Troad. 509, τῶν δ' εὐδαιμόνων μηδένα νομίζετ' εὐτυχεῖν πρὶν ἂν θάνῃ. For οὔ emphatic see 1397 inf.

1231. The student should remark that whereas the Chorus, in other places, in making remarks on the conversation about them, speaks two, three or four verses, it here speaks *five* verses. So also in Andr. 820—24. With ἐνδίκως ξυνάπ. κακ. Ἰάσ. comp. 268 sup.

1237—38. ἀφορμ., "to flee from" see on μεθορμ. 258 sup. σχολ. ἄγ. Schol. διατριβήν, βραδυτῆτα· πάλιν δὲ τῷ συνήθει σχήματι ἐχρήσατο καὶ ἔστιν ἀντὶ τοῦ ἀγούσῃ. The change of constr. is from the dat. μοι κτανούσῃ to the accus. ἄγουσαν. Comp. 744 sup., and see note on 58 sup.

1240—41. These verses are found also in 1062—63 sup. In both places Dind. brackets them. I agree with Paley in thinking them genuine here but spurious in 1062 sup. πάντως = "at any rate". Comp. Orest. 1163, ἐγὼ δὲ πάντως ἐκπνέων ψυχὴν ἐμὴν δράσας τι χρήζω τοὺς ἐμοὺς ἐχθροὺς θανεῖν. We should remark the use of the masc. οἵπερ, so in 765 sup.

1242. ἀλλ' εἶ' ὁπλ. καρδ., "But come, be armed, resolution", so καρδία is used in 1042 sup. We have εἶα here meaning "come", so 820 sup. Elms. wondered at the expression τί μέλλομεν μὴ πράσσειν "why do I delay not to do" and proposes μὴ οὐ, comparing Soph. Ajax 540,

ἄγ', ὦ τάλαινα χεὶρ ἐμή, λάβε ξίφος,
λάβ', ἕρπε πρὸς βαλβῖδα λυπηρὰν βίου,
καὶ μὴ κακισθῇς, μηδ' ἀναμνησθῇς τέκνων,
ὡς φίλταθ', ὡς ἔτικτες· ἀλλὰ τήνδε γε
λαθοῦ βραχεῖαν ἡμέραν παίδων σέθεν,
κἄπειτα θρήνει· καὶ γὰρ εἰ κτενεῖς σφ' ὅμως
φίλοι γ' ἔφυσαν, δυστυχὴς δ' ἐγὼ γυνή.

ΧΟ. ἰὼ Γᾶ τε καὶ παμφαὴς
ἀκτὶς Ἀελίου, κατίδετ' ἴδετε τὰν
ὀλομέναν γυναῖκα, πρὶν φοινίαν
τέκνοις προσβαλεῖν χέρ' αὐτοκτόνον·
τᾶς σᾶς γὰρ ἀπὸ χρυσέας γονᾶς

τί δῆτα μέλλει μὴ οὐ παρουσίαν ἔχειν. But with verbs and adjectives implying fear, delay, doubt, denial &c. the infin. is used with μὴ instead of without it as in English, hence μὴ οὐ is unnecessary.

1244. Medea here addresses her right hand, and afterwards (1246) changes to her own person. See 1058 sup., where for σε one MS. reads με—βαλβῖδα· Schol. βαλβὶς κυρίως ἡ τῶν δρομέων ἄφεσις. ἄγε δή, ὦ Μήδεια, πρὸς ἄφεσιν ὅρμα, καὶ ἀρχὴν δυστυχοῦς βίου καὶ πράξεως ἐκτόπου. It here means "starting-post" "commencement" but might also mean "goal".

1248. "But for this short day at least be forgetful of your children and afterwards lament." A good parallel is Soph. Philokt. 83, νῦν δ' εἰς ἀναιδὲς ἡμέρας μέρος βραχὺ δός μοι σεαυτόν, κἆτα τὸν λοιπὸν χρόνον κέκλησο πάντων εὐσεβέστατος βροτῶν; Terence Adelph. V, 3, 53, da te hodie mihi, exporge frontem.

1249. καὶ εἰ, "even if", see on 75 sup. ὅμως is sometimes found at the end of a line, e.g. Alkest. 936; Bacch. 1317; γε is here used where μὲν would be expected as in Iph. Aul. 747, ὅμως δὲ σὺν Κάλχαντι τῷ θυηπόλῳ, τὸ τῆς θεοῦ φίλον γ', ἐμοὶ δ' οὐκ εὐτυχές.

1251. Schol. ἥλιον μὲν ἐπικαλεῖται ὡς πρόγονον Μηδείας, καὶ ὅτι πάντ' ἐφορᾷ καὶ πάντ' ἐπακούει. τὴν δὲ γῆν ὡς μέλλουσαν εἰσδέχεσθαι τῆς μιαιφονίας τὸ αἷμα. For the invocation of deities comp. 148, 764 sup. So in Hipp. 601, ὦ γαῖα μῆτερ ἡλίου τ' ἀναπτυχαί; Herakl. 750, γᾶ καὶ παννύχιος σελάνα καὶ λαμπρόταται θεοῦ φαεσίμβροτοι αὐγαί. Ennius ap. Probus in Virg. Ecl. VI, Jupiter tuque adeo summe Sol qui omnes res inspicis, quique lumine tuo maria terram coelum contines, inspice hoc facinus priusquam fiat, prohibe scelus.

1252. In repetitions like these, the compound verb is generally followed by the simple verb as in Alkest. 400; Orest. 149, 181, 1465; Hipp. 1375; Hek. 168; Bacch. 1065; Soph. Œd. Kol. 841. So in Latin Pacuvius in Cic. Tusc. Disp. II. 21. §. 50, retinete, tenete, opprimite, ulcus nudate.

1253. φοινίαν, "so as to make it bloody". For προσβ. χέρ. φοιν. comp. Bacch. 1165,

καλὸς ἀγών, ἐν αἵματι στάζουσαν
χέρα περιβαλεῖν τέκνου,

where Kirch. reads χέρα βαλεῖν τέκνῳ, a recent editor (Mr. Tyrrell, F.T.C.D.) has περιβαλεῖν χέρα on his own conjecture. I prefer Kirch.'s reading.

1255. Matth. first added the article. σᾶς refers to the Sun. Schol. ἐπεὶ ἡ Μήδεια μὲν ἔκγονος Ἡλίου, οὗτοι δὲ ἐκ Μηδείας.

ἔβλαστεν, θεοῦ δ' αἵματι πίτνειν
φόβος ὑπ' ἀνέρων.
ἀλλά νιν, ὦ φάος διογενές, κάτειρ-
γε, κατάπαυσον, ἔξελ' οἴκων τάλαι-
ναν φονίαν τ' Ἐρινὺν ὑπ' ἀλαστόρων.
μάταν μόχθος ἔρρει τέκνων,
μάταν ἄρα γένος φίλιον ἔτεκες, ὦ
κυανεᾶν λιποῦσα Συμπληγάδων
πετρᾶν ἀξενωτάταν εἰσβολάν.
δειλαία, τί σοι φρενῶν βαρὺς
χόλος προσπίτνει, καὶ δυσμενὴς
φόνος ἀμείβεται;

1256. The first syllable in ἔβλαστεν appears to be short. Dawes says no syllable can be shortened by a scenic poet when the consonants βλ, γλ, γμ, γν, δμ. δν come together immediately after, adding that this rule is sometimes violated by Soph. Aesch. and Arist., but never by Eurip. He did not remember Elekt. 1014, γυναῖκα γλώσσῃ, which however is allowed to be a solecism. In Troad 1252 Burges has corrected κατέγναψε to κατέκαμψε, we might also read κατέκναψε. φόβος, "it is a terrible thing", sc. ἐστί. θεοῦ δ' αἱμ. Schol. γένος· ἐπεὶ οὖν φόβος ἐστὶ τὸ θεῖον αἷμα ὑπὸ ἀνθρώπων πεσεῖν, καὶ σὺ αὐτήν, Ἥλιε, τιμωρῆσαι. ἀνέρων for ἀνθρώπων.

1260. φονίαν τ' Ἐριν. "And the murderous Fury urged on by (ὑπό) avenging daemons." Schol. τάλαιναν Ἐρινύν φησι τὸν Μηδείας δαίμονα, οὐ τὴν Μηδείαν. He therefore read φονίαν τάλαιναν τ' Ἐριν. for which Seidler has rightly suggested τάλ. φονίαν τ' Ἐριν. For ὑπ' ἀλαστ. Matth. prop. ὑπαλάστορον "furiis addictam", which he defends by ὕπανδρος, ὑπόβακχος, ὑποχείριος &c. Comp. Hek. 949, ἐξῴκισέν τ' οἴκων γάμος, οὐ γάμος, ἀλλ' ἀλάστορός τις οἰζύς. Pflugk says "dicit vesanam mulierem, scelerum furiis agitatam". For the use of ὑπὸ comp. Hom. Il. VI, 73, ἔνθα—Τρῶες—ὑπ' Ἀχαιῶν Ἴλιον εἰσανέβησαν. The ἀλάστωρ was the evil genius which attended on families guilty of unexpiated crimes, see 1333 inf. Paley defends the words by δι' οἰωνῶν πτεροῖς Ion 377; Hipp. 146, 953, and for ἀλάστωρ compares Troad. 941.

1261. μάταν ἔρρει, "is gone for nothing". So μάτην ἔπος ἔρριπται 1404 inf. μόχθος refers to childbirth as in 1030 sup. Schol. ὁ μοχθηρὸς βίος τῶν τέκνων. μάτην ἄρα (like ἄλλως ἄρα in 1029 sup.) is a common phrase. See Alkest. 669; Herakl. Fur. 339; Troad. 820. We may transl. "It seems then to no purpose that—". πετρ. ἀξεν. Schol. περιφραστικῶς τὴν Προποντίδα, παρόσον οἱ προσβάλλοντες τῷ τόπῳ κακῶς διατίθενται.

1266—70. A very difficult passage, and I believe corrupt. For δυσμενὴς I propose δυσσεβής. Klotz renders "et inimica caedes in (ejus) vicem succedit" from a gloss in MS. Flor. 10, φόνος· τῶν παίδων, ἀμείβεται· διαδέχεται τὸν χόλον, which expl. I am disposed to adopt. Matth. supplies φόνῳ, "why does murder alternate with murder" and compares Orest. 979, ἕτερα δ' ἑτέροις ἀμείβεται πήματα, where however Pors. has ἕτερος, expl. ἀμείβ. as the middle "gets in exchange", διαδέχεται, as is expl. in the gloss quoted above. A much closer parallel which has escaped notice is Orest. 816, ὅθεν φόνῳ φόνος ἐξαμείβων δι' αἵματος οὐ προ-

χαλεπὰ γὰρ βροτοῖς ὁμογενῆ μιά-
σματ' ἐπὶ γαῖαν αὐτοφόνταις ξυνῳδὰ
θεόθεν πίτνοντ' ἐπὶ δόμοις ἄχη.
ΠΑ. α'. οἴμοι, τί δράσω; ποῖ φύγω μητρὸς χέρας;
ΠΑ. β'. οὐκ οἶδ', ἀδελφὲ φίλτατ'· ὀλλύμεσθα γάρ.
ΧΟ. ἀκούεις βοὰν ἀκούεις τέκνων;
ἰὼ τλᾶμον, ὦ κακοτυχὲς γύναι.
παρέλθω δόμους; ἀρῆξαι φόνον
δοκεῖ μοι τέκνοις.
ΠΑ. ναί, πρὸς θεῶν, ἀρήξατ'· ἐν δέοντι γάρ·
ὡς ἐγγὺς ἤδη γ' ἐσμὲν ἀρκύων ξίφους.

λείπει διϲϲοῖϲιν Ἀτρείδαις. Bothe proposes

δειλαία τί σοι φρενῶν δυσμενὴς
προσπιτνῶν χόλος χόλον ἀμεί-
βεται.

Elms. expl. ἀμείβ. = "to ensue" comparing Elekt. 1093, εἰ δ' ἀμείψεται φόνον δικάζων φόνος. — χαλεπὰ γάρ. I read thus with Dind. and Klotz. Still I believe the passage corrupt, and would read with Kirch. (in ed. sec.) σύνοιδα (found in one or two MS. and as a gloss over συνῳδὰ in Rom. A) for ξυνῳδὰ which is corrupt. Pors. would expl. ξυνῳδὰ by εἰκότα, δίκαια. Musgr. thus emends χαλ. γ. βρ. ὁμ. μ. ἐπιτεῖναι αὐτ. ξύνοικα θεόθεν &c. We might place a comma after γαῖαν, and read αὐτοφ. τε ξύνοιδα θεόθ. πιτνόντ' ἐπὶ δόμους ἄχη. Pflugk gives the order as ὁμογ. γὰρ μιάσ. ἐπὶ γαῖ. (ἐστὶ) χαλ. βροτ., αὐτοφ. ἄχ. ξυνῳδ., πίτν. θεό. ἐπ. δόμ. I transl. "For the pollution of kindred blood (falling) on the earth is grievous (or "difficult of expiation") to mortals, calamities sent from heaven falling on the murderers (and) their houses in proportion to their guilt." Elms. expl. ἄχη πίτν. αὐτοφ. ἐπὶ δόμ. as constructed the same way as λίθος ἔπεσέ μοι ἐπὶ κεφαλῇ. αὐτοφόντης is "a murderer", one who murders others, and not one who kills himself.

1271. The voices of Medea's children are now heard *inside* the house, for murders and battles did not take place on the stage, in accordance with Horace's maxim De Art. Poet. 182 sq. non tamen intus digna geri promes in scaenam multaque tolles ex oculis, quae mox narret facundia praesens. Ne pueros coram populo Medea trucidet, aut humana palam coquat exta nefarius Atreus, aut in avem Procne vertatur, Cadmus in anguem. Quodcunque ostendis mihi sic, incredulus odi.

1274. For the repet. of ἀκούεις see 111 sup., 1282 inf. I read παρ. δόμ.; interrogatively, but Elms. has prop. παρ. δόμ. in his note on Herakl. 559, which the old edd. have. Trans. "Shall I enter the house", interrog. but "I will enter the house" which suits the sense better, if the note of interrog. be abandoned. This is the Deliberative Subjunctive, not very common in the first pers. sing. unless with πῶς, τί, &c. Comp. Orest. 1539, τί δρῶμεν; ἀγγέλωμεν ἐς πόλιν τάδε; ἢ σῖγ' ἔχωμεν; Ion 758, εἴπωμεν ἢ σιγῶμεν ἢ τί δράσομεν; Schol. τὸ δὲ παρέλθ. δόμ. πάλιν πρὸς ἀλλήλας. τὸ δὲ ἀρήξειν φόνον δοκεῖ μοι τέκν. κατὰ ἀπόφασιν. ἀρῆξαι = ἀμύνειν, and for the constr. we may comp. Rhesus 787, ἐγὼ δ' ἀμύνων θῆρας ἐξεγείρομαι πώλοισιν; Troad. 772; Herakl. 840; Aesch. Theb. 119. Perhaps we might read here ἀρήξειν φόνον δοκῶ μοι τέκνοις.

1277. ἐν δέοντι γάρ, "For it is needed". Comp. Orest. 212, ὦ φίλον ὕπνου θέλγητρον—ὡς ἡδύ μοι προσῆλθες ἐν δέοντί τε; Hel. 1277, ἐν εὐσεβεῖ; Alkest. 817. — ἀρκύων

ΧΟ. τάλαιν', ὡς ἄρ' ἦσθα πέτρος ἢ σίδα-
ρος, ἅτις τέκνων ὧν ἔτεκες
ἄροτον αὐτόχειρι μοίρᾳ κτενεῖς.
μίαν δὴ κλύω μίαν τῶν πάρος
γυναῖκ' ἐν φίλοις χέρα βαλεῖν τέκνοις,
Ἰνὼ μανεῖσαν ἐκ θεῶν, ὅθ' ἡ Διὸς
δάμαρ νιν ἐξέπεμψε δωμάτων ἄλῃ.
πίτνει δ' ἁ τάλαιν' ἐς ἅλμαν φόνῳ
τέκνων δυσσεβεῖ,
ἀκτῆς ὑπερτείνασα ποντίας πόδα
δυοῖν τε παίδοιν ξυνθανοῦσ' ἀπόλλυται.
τί δῆτ' οὖν γένοιτ' ἂν ἔτι δεινόν; ὦ
γυναικῶν λέχος πολύπονον,
ὅσα βροτοῖς ἔρεξας ἤδη κακά.
ΙΑ. γυναῖκες, αἳ τῆσδ' ἐγγὺς ἕστατε στέγης,
ἆρ' ἐν δόμοισιν ἡ τὰ δείν' εἰργασμένη
Μήδεια τοῖσιν, ἢ μεθέστηκεν φυγῇ;
δεῖ γάρ νιν ἤτοι γῆς σφε κρυφθῆναι κάτω,

ξίφους, "the meshes of the sword". So Herakl. Fur. 729, ὦ γέροντες ἐς καλὸν στείχει, βρόχοισι δ' ἀρκύων γενήσεται ξιφηφόροισι; Bacch. 231, καὶ σφᾶς σιδηραῖς ἁρμόσας ἐν ἄρκυσι παύσω κακοῦργον τῆσδε βακχείας τάχα; Aesch. Chœph. 576, ποδώκει περιβαλὼν χαλκεύματι.

1280. For the idea in πέτρ. ἢ σίδ. see on 29 sup. ἄροτον τέκνων, "a crop of children". Comp. Ion 1095, ἄδικον ἄροτον ἀνδρῶν. For the simile see Soph. Œd. Rex 1257; Aesch. Theb. 754; Stallb. on Plat. Kratyl. p. 114.

1283. The ἐν is separated by *Tmesis* from βαλεῖν, some MSS. have προσβαλ. as in 1254 sup.—Euripides' account of Ino is different to others. He says she killed herself and both her children—Learchus and Melikerta. The Schol. says Athamas, Ino's husband, (maddened by Hera who was jealous of the care Ino had taken of Bacchus, after the death of his mother Semele Bacch. 3) killed his son Learchus, and that then Ino, maddened also by Hera, went and murdered Melikerta, and with him threw herself into the sea. Comp. Ovid. Fast. VI, 485 sq.; Apollod. III, 4. 3.

1285. ἄλη· Hesych. πλάνη, ἄθροισμα. Comp. Orest. 56, δαρὸν ἐκ Τροίας χρόνον ἄλαισι πλαγχθείς. With φόνῳ which is an irregular dative we must supply ἅμα or ἐπὶ.

1287. "Extending her foot over the briny cliff" i.e. falling or walking over the edge and hence being dashed down on the rocks and killed. The sense of ὑπὲρ is "over". Paley quotes Aesch. Agam. 967, σκιὰν ὑπερτείνασα Σειρίου κυνός.

1290. "What, pray, then could be more terrible". One might suggest τί δῆτ' ἂν γέν. — comparing Hipp. 961; Suppl. 447.

1295. I read τοῖσιν with one MS. Rom. C. Most copies have τοῖσδέ γε which I do not like. Canter has conjectured τοῖσι δ', which Elms. writes τοισί δ'.

1296. "For it is necessary for her either that she." For σφε Elms. prop. γε, for νιν Barn. has νυν. We should remark the repetition of the pronoun. Comp. Bacch. 201, πατρίους παρα-

ἢ πτηνὸν ἆραι σῶμ᾽ ἐς αἰθέρος βάθος,
εἰ μὴ τυράννων δώμασιν δώσει δίκην.
πέποιθ᾽ ἀποκτείνασα κοιράνους χθονὸς
ἀθῷος αὐτὴ τῶνδε φεύξεσθαι δόμων;
ἀλλ᾽ οὐ γὰρ αὐτῆς φροντίδ᾽ ὡς τέκνων ἔχω·
κείνην μὲν οὓς ἔδρασεν ἔρξουσιν κακῶς,
ἐμῶν δὲ παίδων ἦλθον ἐκσώσων βίον,
μή τοῖς τι δράσωσ᾽ οἱ προσήκοντες γένει,
μητρῷον ἐκπράσσοντες ἀνόσιον φόνον.
ΧΟ. ὦ τλῆμον, οὐκ οἶσθ᾽ οἷ κακῶν ἐλήλυθας,
Ἰᾶσον· οὐ γὰρ τούσδ᾽ ἂν ἐφθέγξω λόγους.
ΙΑ. τί δ᾽ ἔστιν; ἦ που κἄμ᾽ ἀποκτεῖναι θέλει;
ΧΟ. παῖδες τεθνᾶσι χειρὶ μητρῴᾳ σέθεν.
ΙΑ. οἴμοι τί λέξεις; ὥς μ᾽ ἀπώλεσας, γύναι.

δοχὰς, ἃς θ᾽ ὁμήλικας χρόνῳ κεκτήμεθ᾽, οὐδεὶς αὐτὰ καταβάλλει λόγος; Soph. Elekt. 1366, νύκτες— αἳ ταῦτά σοι δείξουσιν, Ἠλέκτρα, σαφῆ. So in Latin Cic. Pro Cluent. XXIV, 66, statim se ad hominis egentis audacis—Stajeni familiaritatem se applicavit—. The two alternatives here mentioned that of being buried under the earth or flying in the air were the favorite ones of the ancient poets, in describing the resources of a fugitive. Comp. Herakl. Fur. 1158 πτερωτὸς ἢ κατὰ χθονὸς μολών; Hek. 1101—6. There is a gloss upon βάθος· πτύχας in Rom. A, which is also the more common expression. εἰ μὴ, "except". Some copies have ἦ μὴν, "assuredly" on which see note on 1032 sup. δώσει δίκ., "she is willing to render satisfaction".

1299 sq. This distich is bracketed by Dind. as spurious but, I think, wrongly. Herm. cannot understand the use of αὐτὴ which Paley expl. as if the poet meant to say πέποιθεν, ἄλλους κτείνασα, οὐ γὰρ αὐτὴ ἀποκτείνεσθαι. There is a gloss κακῶς on χθονὸς in one MS., which may perhaps be the true reading. ἀθῷος. Schol. ἀντὶ τοῦ φεύξεται ἀτιμώρητος. The word is for ἀθώϊος from θωϊὴ, and the form ἀθῷος is wrong. Hesych. θώη (θῴη?). ζημία, βλάβη. ὅθεν ὁ ἀζήμιος ἀθῷος.

1302. οὓς ἔδρασεν. Kreon's family and relatives, and the rulers of the land. *They* will look after her punishment, for to let her off scot-free would betray weakness. Comp. 810 sup. and note.

1304. For μοι I have ventured to substitute τοῖς supplying τέκνοις from the preceding line, from my own conjecture. Elms. prop. to write νιν, but if μοι be retained we may supply αὐτοὺς i.e. παῖδας, and μοι will be the dat. incom. But τοῖς suits the next line admirably. Or μοι may be put pleonastically as in Hek. 605; Hel. 898. οἱ προσήκοντες γένει. "Kreon's next of kin" upon whom devolved the duty of pursuing and punishing Medea.—ἐκπράσσ. Schol. ἀντὶ τοῦ δίκην ἀπαιτοῦντες ὑπὲρ οὗ εἰργάσατο φόνου ἡ τούτων μήτηρ.

1306. For οἷ see on 1117 sup. I would feel almost disposed to omit the next verse, as unnecessary, and as interrupting the στιχομυθία.

1308. ἦ που. "Forsooth, I suppose she wishes to murder me too." In 695 sup. the common reading is ἤπου which however does not suit the passage, being generally ironical.

1310. τί λέξεις, "what say you" the future is put for the present as in Phœn. 1275, οἴ 'γὼ, τί λέξεις, μῆτερ; Hel. 778, πῶς φῄς; τί λέξεις; ὥς μ᾽ ἀπώλεσας, γύναι.

ΧΟ. ὡς οὐκέτ᾽ ὄντων σῶν τέκνων φρόντιζε δή.
ΙΑ. ποῦ γάρ νιν ἔκτειν᾽, ἐντὸς ἢ ᾽ξωθεν δόμων;
ΧΟ. πύλας ἀνοίξας σῶν τέκνων ὄψει φόνον.
ΙΑ. χαλᾶτε κλῇδας ὡς τάχιστα, πρόσπολοι,
ἐκλύεθ᾽ ἁρμοὺς, ὡς ἴδω διπλοῦν κακὸν,
τοὺς μὲν θανόντας, τὴν δὲ τίσωμαι φόνῳ.
ΜΗ. τί τάσδε κινεῖς κἀναμοχλεύεις πύλας,
νεκροὺς ἐρευνῶν κἀμὲ τὴν εἰργασμένην;
παῦσαι πόνου τοῦδ᾽, εἰ δ᾽ ἐμοῦ χρείαν ἔχεις,
λέγ᾽ εἴ τι βούλει, χειρὶ δ᾽ οὐ ψαύσεις ποτέ.
τοιόνδ᾽ ὄχημα πατρὸς Ἥλιος πατὴρ

1311. "Think of your children as now no longer alive." Soph. Phil. 415, ὡς μηκέτ᾽ ὄντα κεῖνον ἐν φάει νόει. The part. ὡς with a participle is not uncommon. δὴ here = "now". It stands at the end of a line in Hel. 279, 1035 sup.—᾽ξωθεν. The figure by which the ε of ἔξωθεν is elided is called Prodelision, see on 542 sup. For the general form of expression comp. Hel. 467, ποῦ δῆτ᾽ ἂν εἴη, πότερον ἐκτὸς ἢ ᾽ν δόμοις.

1314. As the Latin verbs *laxare* and *levare* so the Greek χαλᾶν is sometimes used in the sense of "loosening". For the whole sentence comp. Hipp. 808, χαλᾶτε κλῇθρα, πρόσπολοι, πυλωμάτων, ἐκλύεθ᾽ ἁρμοὺς, ὡς ἴδω πικρὰν θέαν γυναικὸς, ἥ με κατθάνουσ᾽ ἀπώλεσεν. The words χαλ.—πρόσπολοι are addressed to the servants inside, who alone could open the door by unbolting it. Iason while speaking shakes the door loudly, κινεῖς. We must expl. διπλ. κακ. as the dead children and their mother and murderess. τὴν δὲ τίσ. φόν. is therefore put for τὴν δὲ ἀποκτείνασαν, ἣν τίσ. φόν., as Elms. says. Schol. διπλοῦν δὲ κακὸν ἢ τὸν θανατόν φησι τῶν δύο τέκνων ἢ τὴν Μήδειαν.

1317. Medea here appears on the roof of the palace, and listens to Iason's invective. She bids him stop shaking the door, and trying to get inside, and is willing to hear anything he wishes to say to her but he must not come near her, nor indeed can he, for she has a chariot given her by the Sun, in which she can make her escape, thus adopting one of the alternatives mentioned in 1096—97 sup. Pflugk wrongly supposes "fit ἐκκύκλημα, ut, aperta domo, conspiciatur cum corporibus liberorum Medea", quoting Pollux Onom. IV, 128. Schol. ἄνω ἐπὶ τοῦ πύργου ἑστῶσα ταῦτα λέγει. ἀναμοχλ., "force open" as with a lever. So Matth. Paley condemns this expl. and transl. "try to unbar" i.e. to get those inside to unbar. But comp. Orest. 1571, μοχλοῖς δ᾽ ἄραρε κλῇθρα. The line appears to be imitated by Arist. Nub. 1397, σὸν ἔργον, ὦ καινῶν ἐπῶν κινητὰ καὶ μοχλευτά. In Christ. Pat. we find the verse quoted with λόγους for πύλας, which Pors. adopts.

1319. πόνου is the usual genit. after παύειν. χρείαν ἔχεις is like μνείαν ἔχειν Phœn. 464, see 328 sup. The formula λέγ᾽ εἴ τι βούλει is common, see Suppl. 567, λέγ᾽ εἴ τι βούλει, καὶ γὰρ οὐ σιγηλὸς εἶ; Soph. Trach. 416. χειρὶ δ᾽ οὐ ψ. Schol. ἀντὶ τοῦ οὐ δυνήσῃ κατασχεῖν ἡμᾶς οὐδὲ καταλαβεῖν· ἔχομεν γὰρ ὄχημα πρὸς ἀποφυγὴν τῶν πολεμίων· ἐπὶ ὕψους γὰρ παρὰ (al. περὶ) φαίνεται ἡ Μήδεια, ὀχουμένη δρακοντίνοις ἅρμασι καὶ βαστάζουσα τοὺς παῖδας. On Medea's relationship with the Sun see

δίδωσιν ἡμῖν, ἔρυμα πολεμίας χερός.

ΙΑ. ὦ μῖσος, ὦ μέγιστον ἐχθίστη γύναι
θεοῖς τε κἀμοὶ παντί τ' ἀνθρώπων γένει,
ἥτις τέκνοισι σοῖσιν ἐμβαλεῖν ξίφος
ἔτλης τεκοῦσα, κἄμ' ἄπαιδ' ἀπώλεσας·
καὶ ταῦτα δράσασ' ἥλιόν τε προσβλέπεις
καὶ γαῖαν, ἔργον τλᾶσα δυσσεβέστατον.
ὄλοι'· ἐγὼ δὲ νῦν φρονῶ, τότ' οὐ φρονῶν
ὅτ' ἐκ δόμων σε βαρβάρου τ' ἀπὸ χθονὸς
Ἕλλην' ἐς οἶκον ἠγόμην, κακὸν μέγα,
πατρός τε καὶ γῆς προδότιν ἥ σ' ἐθρέψατο.
τὸν σὸν δ' ἀλάστορ' εἰς ἔμ' ἔσκηψαν θεοί·
κτανοῦσα γὰρ δὴ σὸν κάσιν παρέστιον,

on 405 sup. *ἔρυμα* is in appos. to *τοιόνδ' ὄχημα*. See 597, 1035 sup. For the use of the genit. *πολ. χερ.* comp. Soph. Ajax 1212, *δείματος ἦν μοι προβολὰ καὶ βελέων θούριος Αἴας*. Pflugk adds Theokr. XXV, 279, *ἕρκος ἐνυαλίου ταμεσίχροος ἰωχμοῖο*.

1323. The student should remark the use of the double superl. *μέγιστον ἐχθίστη*. So in Alkest. 790, *τίμα δὲ καὶ τὴν πλεῖστον ἡδίστην θεῶν Κύπριν βροτοῖσιν*; Hipp. 1421; Soph. Philokt. 631, *τῆς πλεῖστον ἐχθίστης ἐμοὶ ἐχίδνης*. The next verse occurs also in 468 sup., where it is spurious.

1325. For *ἐμβαλεῖν ξίφος τέκν.* comp. 1254 sup.; Phœn. 594, *τίς ὧδ' ἄτρωτος, ὅστις εἰς ἡμᾶς ξίφος φόνιον ἐμβαλὼν*. With *ἄπαιδα* Elms. supplies *θεῖσα* or *ποιήσασα*. Bothe expl. *ἄπαιδα ὄντα, διὰ τὸ εἶναι ἐμὲ ἄπαιδα*. It is a kind of Prolepsis.

1327. Iason could not bear the idea of Medea's being alive and "seeing the Sun and earth" after having committed such crimes. From this one can see that a great punishment to the Greeks was the deprivation of light, air, and liberty. For *ἐργ. τλ. δυσσ.* comp. 796 sup.; Alkest. 624, *ἔργον τλᾶσα γενναῖον τόδε*.

1329. "May you perish, and now indeed I am wise, not being wise formerly when." This figure *φρονῶ καὶ οὐ φρονῶ* is a favorite one with Eurip., it is called *Oxymoron*. We may comp. Hek. 566, 950, *ἐξώκισέν τ' οἴκων γάμος, οὐ γάμος*; Phœn. 272, 357, *μῆτερ, φρονῶν εὖ κοὐ φρονῶν ἀφικόμην*.

1330. The adject. *βαρβάρου* belongs to *δόμων* as well as to *χθονὸς*. Comp. 1150 sup. where *νεάνιδος* belongs to *ὀργὰς*, 1366 inf. where the pronoun *οἵ* belongs to *ὕβρις*. For *ἐς οἶκον ἠγόμην* Pflugk quotes Hdt. I, 59, *πρῶτα μὲν γυναῖκα τεκνοποιὸν μὴ ἄγεσθαι ἐς τὰ οἰκία*.

1333. "But the gods have inflicted on me your evil genius." Respecting the *Ἀλάστωρ* supposed to attend on persons or families guilty of unexpiated crimes see on 1260 sup.

1334. Iason now proceeds to show what the *Ἀλάστωρ* was. For Medea after slaying her brother at his own hearth (a great sacrilege) came in the Argo, then Iason married her and had children but because of his second marriage she has murdered her children. *δὴ*, "you must know". *κάσιν* = Apsyrtus, see on 167 sup. *παρέστιον*, "at his own hearth". The hearth was the sacred part of houses for suppliants, hence to kill a man at his own hearth was the grossest sacrilege. Schol. *παρὰ τὴν*

τὸ καλλίπρῳρον εἰσέβης Ἀργοῦς σκάφος.
ἤρξω μὲν ἐκ τοιῶνδε, νυμφευθεῖσα δὲ
παρ' ἀνδρὶ τῷδε καὶ τεκοῦσά μοι τέκνα,
εὐνῆς ἕκατι καὶ λέχους σφ' ἀπώλεσας.
οὐκ ἔστιν ἥτις τοῦτ' ἂν Ἑλληνὶς γυνὴ
ἔτλη ποθ', ὧν γε πρόσθεν ἠξίουν ἐγὼ
γῆμαί σε, κῆδος ἐχθρὸν ὀλέθριόν τ' ἐμοὶ
λέαιναν, οὐ γυναῖκα, τῆς Τυρσηνίδος
Σκύλλης ἔχουσαν ἀγριωτέραν φύσιν.
ἀλλ' οὐ γὰρ ἄν σε μυρίοις ὀνείδεσι
δάκοιμι· τοιόνδ' ἐμπέφυκέ σοι θράσος·
ἔρρ', αἰσχροποιὲ καὶ τέκνων μιαιφόνε.

ἑστίαν καὶ τὸν βωμὸν ἀνεῖλεν, ὡς ** Ἄψυρτον, ἢ ἐπὶ τῷ βωμῷ τῆς Ἀρτέμιδος. Perhaps a stop after *βωμὸν*· and then *ὡς ἀνεῖλεν Ἄψυρτον* &c. would restore the passage.

1335. *εἰσέβης*, "you embarked". *Ἀργοῦς σκάφ.* is spoken by *periphrasis* for *Ἀργώ*. Comp. v. 1 sup.

1337. *ἀνδρὶ τῷδε* is put for *ἐμοῦ*. In vulgar English we would say "This 'ere individual". Schol. *δεικτικῶς ἀντὶ τοῦ ἐμοῦ· ἑαυτὸν γὰρ δείκνυσι*. *τίκτειν* is said of the woman, *τίκτεσθαι* of the man, but frequently the act. is used of both. The *pleonasm* in *εὐνῆς καὶ λέχους* is to be remarked, see note on 435 sup.

1340. *ὧν γε—γῆμαί σε*. "Of those at least in preference to whom I preferred to marry you". *γε* is ironical, *ὧν* is for *τούτων ὧν*.

1342. *Τυρσηνίδος*. Schol. *τῆς Σικελικῆς. Τυρσηνὸν γὰρ πέλαγος Σικελίας. ἐκ τούτων φανερός ἐστιν Εὐριπίδης τὴν Ὀδυσσέως πλάνην περὶ Ἰταλίαν καὶ Σικελίαν ὑπειληφὼς γεγονέναι*. The sea down to the straits of Messina on the west coast of Italy was called The Tyrrhene. Skylla was fabled to be a monster with six heads and twelve feet living on a rock between Italy and Sicily. She is again mentioned in 1359 inf. Comp. Aesch. Agam. 1233, *τί νιν καλοῦσα δυσφιλὲς δάκος τύχοιμ' ἄν; ἀμφίσβαιναν, ἢ Σκύλλαν τινὰ οἰκοῦσαν ἐν πέτραισι, ναυτίλων βλάβην*.

1344. *ἀλλ' οὐ γὰρ*, "But enough. For I will not." For this use of *ἀλλὰ γὰρ* see on 252 sup. On *μυρίοις* see 952 sup. For *τοιόνδ'* we should perhaps read *τοῖον*. So in Hek. 907, Aldus *contra metrum* has *τοιόνδε*. See also Alkest. 65. On the distinction between *θράσος* and *θάρσος* I have treated on v. 469 sup. I may however remark further than in proof of *θράσος* being used *ἐπὶ κακοῦ* we may remember how the braggadocio in the "Eunuchus" of Terence is styled "Thraso". So in English we have (or at least had, for I believe the word is now obsolete, though not, I think, deservedly so), the word "thrasonical" respecting which see the remarks of Irench, English Past and Present. sixth ed. p. 136.

1346. *ἔρρε* is something like the Latin "I in malam crucem". Schol. *ἔρρ' αἰσχ.· ὅτι δοκεῖ τὸν στίχον τοῦτον εἰπὼν Εὐριπίδης ἐκβεβλῆσθαι. διὸ καὶ κεχίασται*. Gramm. ap. Bekk. Anecd. Gr. p. 21, *αἰσχροποιός· ἡ αἰσχρὰ ποιοῦσα καὶ αἰσχύνης ἀξία*. Critics quote Macho ap. Athen. p. 582. C, *τί βουλόμενος ἔγραψας ἐν τραγῳδίᾳ· Ἔρρ' αἰσχροποιέ; καταπλαγεὶς δ' Εὐριπίδης τὴν τόλμαν αὐτῆς, σὺ γάρ, ἔφη, τίς μοι δοκεῖς εἶν' αἰσχροποιός*. I have not found this pas-

ἐμοὶ δὲ τὸν ἐμὸν δαίμον' αἰάζειν πάρα,
ὃς οὔτε λέκτρων νεογάμων ὀνήσομαι,
οὐ παῖδας οὓς ἔφυσα κἀξεθρεψάμην
ἕξω προσειπεῖν ζῶντας, ἀλλ' ἀπώλεσα.
ΜΗ. μακρὰν ἂν ἐξέτεινα τοῖσδ' ἐναντίον
λόγοισιν, εἰ μὴ Ζεὺς πατὴρ ἠπίστατο
οἷ' ἐξ ἐμοῦ πέπονθας οἷά τ' εἰργάσω·
σὺ δ' οὐκ ἔμελλες τἄμ' ἀτιμάσας λέχη
τερπνὸν διάξειν βίοτον ἐγγελῶν ἐμοί,
οὔθ' ἡ τύραννος οὔθ' ὁ σοὶ προσθεὶς γάμους

sage quoted in Nauck's ed. of the Fragments of the Greek Tragedians, although he refers to Macho ap. Athen. p. 582. D, in his note on Eurip. Aeolus. Fragm. 19. p. 293. ed. 1856. But we can scarcely call the words ἔρρ' αἰσχ. a fragment, although the name of the play is not given. But it almost certainly refers to this place.

1347. τὸν ἐμ. δαίμ. = τὴν ἐμ. τύχην, τὴν ἐμ. ξυμφοράν, referring to σὸν ἀλάστορα v. 1333 sup. πάρα is put by Anastrophe for παρὰ. There is another πάρα which = πάρεστι. See on 66, 442, 545 sup.

1349. οὔτε and οὐ frequently answer to each other like the Latin *neque — non*. Comp. Herakl. 615, μόρσιμα δ' οὔτι φυγεῖν θέμις· οὐ σοφίᾳ τις ἀπώσεται; Orest. 46, ὃς οὔτε σῖτα διὰ δέρης ἐδέξατο, οὐ λούτρ' ἔδωκε χρωτί.— ἔφ. κἀξεθ. I would propose to read ἐθρεψάμην κἀξέφυσα, so as to make a ὕστερον πρότερον i.e. a fact mentioned first which could not occur until the fact mentioned next had occurred. Our proverb "To put the cart before the horse" conveys the same idea. If my reading were adopted we might transl. "the children whom I reared up and begat". For similar expressions comp. Suppl. 919, δυστυχῆ σ' ἔτρεφον, ἔφερον ὑφ' ἥπατος πόνους ἐνεγκοῦσα: Hek. 762, τοῦτόν ποτ' ἔτεκον κἄφερον ζώνης ὕπο, and see Addenda. I need scarcely remark that ἕξω is the future of ἔχω.

1351. μακρὰν is strictly the fem. accus. sing. of μακρὸς but is used as an adverb. Jelf considers it an instance of Ellipse, as he makes it the accus. fem. and supplies ῥῆσιν. For the expression we may comp. Hel. 1017; Iph. Aul. 420; Wund. on Soph. Elekt. 1259, οὔ μή 'στι καιρός, μὴ μακρὰν βούλου λέγειν. Transl. "I could speak at length in opposition to this speech of yours". So in Soph. Ajax 1040, μὴ τεῖνε μακράν. Ζεὺς πατήρ, "father Zeus", mentioned as "rex deorum atque hominum". Medea declines to reply to his charges. She knows the justice of her cause and is content to leave the issue and Iason's punishment in Zeus' hand. Paley remarks that a prose writer would have said ἀλλὰ σύνοιδε Ζεὺς οἷα ἀγαθὰ παθὼν οἷα κακὰ ἔδρασας.

1354. σὺ δ' οὐκ ἔμελλες. I have put a note on interrogation after ἐκβαλεῖν χθονὸς; and transl. "Surely you did not expect, having dishonoured me to pass a pleasant life, mocking me, nor the princess (did not expect) &c." Elms. renders σὺ δ' οὐκ ἔμ. "You were mistaken, when you expected." I have preferred to make the expression interrog. as in Herakl. 285, ἐνθένδε δ' οὐκ ἔμελλες αἰσχύνας ἐμὲ ἄξειν βίᾳ τούσδ'; Comp. also Soph. Phil. 1081 sq., where for συνοίσει we might perhaps read συνείσει.

1356. I read οὔθ'—οὔθ' the reading of the MSS. Elms. prop. οὐδ'— οὐδ' following οὐκ ἔμελλες, and though on general principles he is right still Herm. rightly defends the vulg. supposing that Eurip. meant to

Κρέων ἄτιμον τῆσδέ μ' ἐκβαλεῖν χθονός;
πρὸς ταῦτα καὶ λέαιναν, εἰ βούλει, κάλει,
καὶ Σκύλλαν, ἣ Τυρσηνὸν ᾤκησεν πέδον·
τῆς σῆς γὰρ ὡς χρὴ καρδίας ἀνθηψάμην.
ΙΑ. καὐτή γε λυπεῖ καὶ κακῶν κοινωνὸς εἶ.
ΜΗ. σάφ' ἴσθι· λύει δ' ἄλγος, ἢν σὺ μὴ 'γγελᾷς.
ΙΑ. ὦ τέκνα, μητρὸς ὡς κακῆς ἐκύρσατε.
ΜΗ. ὦ παῖδες, ὡς ὤλεσθε πατρῴᾳ νόσῳ.
ΙΑ. οὔτοι νιν ἡμὴ δεξιά γ' ἀπώλεσεν.
ΜΗ. ἀλλ' ὕβρις οἵ τε σοὶ νεοδμῆτες γάμοι.
ΙΑ. λέχους σφε κἠξίωσας οὕνεκα κτανεῖν;
ΜΗ. σμικρὸν γυναικὶ πῆμα τοῦτ' εἶναι δοκεῖς;

write οὔτε σὺ. οὔτε ἡ τύρ. οὔτε Κρέων τερπ. διάξ. βίοτ.

1357. I read ἄτιμον with good MSS. and the Schol. who expl. ἄτιμον· ἀντὶ τοῦ ἄνευ αἰτίας· ἢ γράφεται καὶ ἀνατὶ, ἤτοι ἀτιμωρητὶ καὶ ἄνευ ἄτης. For the various readings of this line &c. see Addenda.

1358. πρὸς ταῦτα, "in regard to", "wherefore", see on 406 sup.; Herakl. 978. All the MSS. read πέδον. In one there is a gloss σπήλαιον from which Pors. has conjectured and read σπέος. Elms. edits πέτραν. I cannot see any good reason for changing the text. καρδίας is the usual genit. after ἀνθάπτεσθαι, see 55 sup.

1361. "At all events you yourself art grieved, and you are a partner in my calamities." γε is here used as often to add something to the statement of the previous speaker. See on 818 sup. The genit. after κοινωνὸς as in 946 sup.

1362. "Most surely (i.e. I *do* grieve &c.). But the grief profits me, if you do not crow over me." Medea means that she suffers but is willing to bear the suffering even though resulting from her own acts, so that Iason cannot scoff at her, or boast that he has injured her with impunity. This was one of the characteristics of the Greek mind. See on 1049 sup. I think λύει is here put for λυσιτελεῖ. So the Schol. λύει δ' ἄλγος· λυσιτελεῖ δέ μοι τὸ ἄλγος, ἕως σὺ μὴ 'γγελᾷς. Pors. has no objection to this interpretation but suggests that we should expl. "levat, minuit meum dolorem si tu non irrides." But see 1112 sup.

1363. For the genit. after κυρεῖν see 23 sup. — νόσῳ. Schol. κακίᾳ, ἤτοι λαγνείᾳ καὶ ἀκρασίᾳ. Medea means that had it not been for Iason's marrying again (through incontinence his νόσος, as she pretends) she would not have murdered her children. Incontinence is frequently called νόσος, comp. the Hippolytus *passim*. — γε again confirms and adds to the statement of the previous speaker. "However (i.e. even if it was my νόσος) it is not *my* right hand that destroyed them." I read οὔτοι νιν γε with Herm. for the vulg. οὐ τοίνυν (for which Elms. conjectured οὔτοι νυν) σφ' ἀπώλ.

1366. As remarked upon 1330 sup. the pronoun οἵ belongs as much to ὕβρις as to νεοδμ. γάμ. Medea here shows what provoked her to murder her children.—Iason's insults and his new wife.

1367. "Was it then on account of your bed you thought fit to slay them." καὶ is used to express indignation as in Alkest. 43, καὶ νοσφιεῖς με τοῦδε δευτέρου νεκροῦ; 1052 sup.; Soph. Antig. 770, ἄμφω γὰρ αὐτὰ· καὶ κατακτεῖναι νοεῖς. So the Latins used "et" Virg. Aen. VI, 806.

1368. Medea here indignantly asks whether he considers a woman's couch

ΙΑ. ἥτις γε σώφρων· σοὶ δὲ πάντ᾽ ἐστὶν κακά.
ΜΗ. οἵδ᾽ οὐκέτ᾽ εἰσί· τοῦτο γάρ σε δήξεται.
ΙΑ. οἵδ᾽ εἰσίν, οὔμοὶ σῷ κάρᾳ μιάστορες.
ΜΗ. ἴσασιν ὅστις ἦρξε πημονῆς θεοί.
ΙΑ. ἴσασι δῆτα σήν γ᾽ ἀπόπτυστον φρένα.
ΜΗ. στύγει· πικρὰν δὲ βάξιν ἐχθαίρω σέθεν.
ΙΑ. καὶ μὴν ἐγὼ σήν· ῥᾴδιοι δ᾽ ἀπαλλαγαί.
ΜΗ. πῶς οὖν; τί δράσω; κάρτα γὰρ κἀγὼ θέλω.
ΙΑ. θάψαι νεκρούς μοι τούσδε καὶ κλαῦσαι πάρες.
ΜΗ. οὐ δῆτ᾽, ἐπεὶ σφᾶς τῇδ᾽ ἐγὼ θάψω χερί,
φέρουσ᾽ ἐς Ἥρας τέμενος Ἀκραίας θεοῦ,

a small matter. Iason jests in the same way and ridicules marriage ties in 569—72, 1338 sup. More true to nature and human feeling are Medea's own words in 263—66 sup.—γε is again used to confirm and exemplify. "Yes a small matter indeed to whosoever is prudent, but everything is bad to you."

1371. I read οὔμοὶ (οἱ ἐμοὶ) from Herm.'s emend. Comp. Soph. Œd. Kol. 788, ἐκεῖ χώρας ἀλάστωρ οὑμός ἐνναίων ἀεί. μιάστορες = ἀλάστορες. For οἴμοι, the vulgate (here quite unsuitable because Iason is rejoicing at the idea of bringing a curse on Medea's head), Tyrwhitt proposed οἶμαι "me thinks", "credo". This able scholar's conjectures on Eurip. were first publ. by Elms. Oxon. 1822, reprinted at the end of Valck.'s ed. of the Hippolytus. Lips. 1823. Schol. οἵδ᾽ εἰσὶν οἴμοι· μεταξὺ εἰς ὑπόμνησιν τῶν τέκνων ἐλθὼν Ἰάσων ὠδύρατο καὶ φησὶν ὤμοι.

1373. δῆτα γε is used in affirmation. The adject. ἀπόπτυστ. does not occur again in Eurip., but the verb ἀποπτύειν is not uncommon.—στυγεῖ, "you are hateful to me", or as Paley well explains εἰ σοὶ ἀπόπτυστός εἰμι, κἀγὼ σὲ ἀπέπτυσα. There is a tautology in στυγεῖ—ἐχθαίρω. Bothe expl. βάξιν by "sermonem" quoting Soph. Elekt. 638.

1375. The formula καὶ μὴν is here used in a unusual way, that of agreeing with a previous speaker. We may comp. Soph. Elekt. 554—56, ΗΛ. ἀλλ᾽ ἢν ἐφῇς μοι—ΚΛ. καὶ μὴν ἐφίημ᾽; Antig. 220—21, ΧΟΡ. οὐκ ἔστιν οὕτω μῶρος, ὃς θανεῖν ἐρᾷ. ΚΡ. καὶ μὴν ὅ μισθός γ᾽ οὗτος, where καὶ μὴν marks the agreement with the previous speaker, and γε adds something. ῥᾴδιοι δ᾽ ἀπ. "But a separation is easy". As remarked upon v. 236 sup., it was next to impossible for a woman to get a divorce from her husband under the Attic law, but for a man ῥᾴδιοι ἀπαλλαγαί. Paley remarks "he appears to mean 'easy for *you*' not 'indifferent to *me*', for she inquires on what terms it may be effected."

1377. Iason could not bear the thought of Medea's burying his children and his taking no part in it. This is the condition on which Medea may obtain a divorce, by giving up the dead bodies. Iason again renews his request for the possession of the children in 1402 inf. and complains of its refusal in 1412 inf.

1379. φέρ. ἐς Ἥρας. Schol. Ἥραια πένθιμος ἑορτὴ παρὰ Κορινθίοις· Ἀκραία δὲ εἴρηται παρὰ τὸ ἐν ἀκροπόλει ἱδρῦσθαι. τέλη δὲ λέγει τὰ μυστήρια καὶ τὰς τελετάς. Elms. rightly condemns this expl. and well compares Livy XXXII, 23, Promontorium est adversus Sicyonem, Junonis quam vocant Acraeam, in altum excurrens, trajectus inde Corinthum septem fere millia passuum. Hera was especially wor-

ὡς μή τις αὐτοὺς πολεμίων καθυβρίσῃ,
τύμβους ἀνασπῶν· γῇ δὲ τῇδε Σισύφου
σεμνὴν ἑορτὴν καὶ τέλη προσάψομεν
τὸ λοιπὸν ἀντὶ τοῦδε δυσσεβοῦς φόνου.
αὐτὴ δὲ γαῖαν εἶμι τὴν Ἐρεχθέως,
Αἰγεῖ συνοικήσουσα τῷ Πανδίονος.
σὺ δ᾽, ὥσπερ εἰκός, κατθανεῖ κακὸς κακῶς,
Ἀργοῦς κάρα σὸν λειψάνῳ πεπληγμένος,
πικρὰς τελευτὰς τῶν ἐμῶν γάμων ἰδών.
ΙΑ. ἀλλά σ᾽ Ἐρινὺς ὀλέσειε τέκνων
φονία τε Δίκη.
ΜΗ. τίς δὲ κλύει σου θεὸς ἢ δαίμων,
τοῦ ψευδόρκου καὶ ξειναπάτου;

shipped at Argos and Samos. She is called Akraia from her temples being built on mountains or headlands. We may comp. Hipp. 29—31.

1381. τύμβ. ἀν. "Moris fuit ossa proditorum patriae extra fines proiicere" Pflugk. The words γῇ Σισύφου are spoken contemptuously. We may comp. note on v. 404 sup., where Hesych. expl. Σισυφείοις· Κορινθίοις, κακοῖς ἀπὸ Σισύφου βασιλέως; Herm. on Soph. Philokt. 417; Ovid. Metam. XIII, 31.

1382. τέλη. Schol. τέλη δὲ λέγει τὰ μυστήρια καὶ τὰς τελετάς. Ἐγὼ δέ, φησί, περιποιήσω αὐτοῖς πάνδημον ἑορτήν, ἐν ᾗ πανηγυρίσουσι πάντες οἱ δημόται θυσίας ἐπιτελοῦντες αὐτοῖς (i.e. τοῖς τέκν.)· θύουσι δὲ αὐτοῖς καὶ Ἀργεῖοι κατὰ χρησμόν. But it here means "sacrifices" as an atonement. Musgrave on Soph. Antig. 143 remarks that here as well as in Soph. Trach. 238 (where the Schol. expl. τέλη by θυσίας) τέλη means "gifts offered to the gods". Comp. Aesch. Pers. 204, ἀποτρόποισι δαίμοσι θέλουσα θῦσαι πέλανον, ὧν τέλη τάδε. ἀντί, "in atonement for".

1385. Parodied by Thais the courtesan in Athen. p. 585. D, Θαῒς πρὸς γράσωνα πορευομένη ἐραστήν, ἐπεί τις αὐτὴν ἠρώτα, πῇ πορεύεται, εἶπεν, Αἰγεῖ συνοικήσουσα τῷ Πανδίονος.—We might transl. κατθ. κ. κ. "dog that thou art, thou shalt die the death of a dog".

1387. κάρα σὸν = "as to your head", the accus. of reference, or as Jelf expl. the accus. to define the part σχῆμα καθ᾽ ὅλον καὶ μέρος, which continues in passive verbs (as here πεπληγμένος) though the former patient has now become the subject of the verb, since it defines the exact operation of the affection or state signified by the passive verb. This verse is bracketed by Bothe as an interpolation, though upon what good ground it would be difficult to say. For the imitation of Neophron and remarks of Schol. see Addenda.

1388. πικρὰς = "fraught with retribution". For this sense see on 398 sup. We have the same words πικρὰς τελευτὰς γάμ. in Aesch. Agam. 745, παρακλίνουσ᾽ ἐπέκρανεν δὲ γάμου πικρὰς τελευτάς.—Ἐρινύς, "the avenging Fury" to be connected with φονία which belongs to both substantives, see on 1330 sup.

1392. Eurip. again uses the word ξεναπάτης in Troad. 866, ἀλλ᾽ ἐπ᾽ ἄνδρ᾽ ὃς ἐξ ἐμῶν δόμων δάμαρτα ξεναπάτης ἐλῄσατο. Bothe reads ξειναπάτα with Rom. B. Photius. Ξεναπάτας· ἰδίως ἐπὶ τῶν ὅταν μὴ τοιοῦτοι πνέωσιν ἄνεμοι ἐν τοῖς πελάγεσιν ὁποῖοι ἐν τοῖς λιμέσιν. Εὐριπίδης Σθενοβοίᾳ· τίς ἄνδρα τιμᾷ ξεναπάτην. Vide Fragm. Sthenob. 609. p. 449 (Nauck).

ΙΑ. φεῦ φεῦ, μυσαρὰ καὶ παιδολέτορ.
ΜΗ. στεῖχε πρὸς οἴκους καὶ θάπτ' ἄλοχον.
ΙΑ. στείχω, δισσῶν γ' ἄμορος τέκνων.
ΜΗ. οὔπω θρηνεῖς· μένε καὶ γῆρας.
ΙΑ. ὦ τέκνα φίλτατα. *ΜΗ.* μητρί γε, σοὶ δ' οὔ.
ΙΑ. κἄπειτ' ἔκτας; *ΜΗ.* σέ γε πημαίνουσ'.
ΙΑ. οἴμοι φιλίου χρῄζω στόματος
παίδων ὁ τάλας προσπτύξασθαι.
ΜΗ. νῦν σφε προσαυδᾷς, νῦν ἀσπάζει,
τότ' ἀπωσάμενος. *ΙΑ.* δός μοι πρὸς θεῶν
μαλακοῦ χρωτὸς ψαῦσαι τέκνων.
ΜΗ. οὐκ ἔστι· μάτην ἔπος ἔρριπται.
ΙΑ. Ζεῦ, τάδ' ἀκούεις ὡς ἀπελαυνόμεθ',

1393. In 1323 sup. we find μῦσος for μῖσος in Rom. A, and so Stephens (of notorious fame from his fictitious Italian "Vett. Codd.") has edited. We have παιδολέτειραν in 849 sup.; comp. Rhesus 550.

1395. Brunck wished to omit γε on the authority of Par. A. But Elms. rightly remarked that Iason after saying στείχω wished to add something more. As remarked on 818 sup., γε is frequently used thus. A good parallel is Alkest. 376, *ΑΔ.* ἐπὶ τοῖςδε παῖδας χειρὸς ἐξ ἐμῆς δέχου. *ΑΔ.* δέχομαι, φίλον γε δῶρον ἐκ φίλης χερός. Adjectives compounded with α privative govern a genit. as Hipp. 949, κακῶν ἀκήρατος. For ἄμορος (some copies have ἄμοιρος), comp. Hek. 421; Soph. Œd. Rex 248. Hesych. ἄμμοροι· ἀμέτοχοι, ἐστερημένοι.

1396. "You do not yet grieve (enough), stay for old age." Pors. reads γήρασκ', "stay and grow old", and so avoids the violation of *Synaphaea*. Elms. has γῆρας and for ὦ in next verse would read φεῦ. But Synaphaea is violated also in Troad. 1333; Soph. Œd. Kol. 139.

1399. Matthiae (on Orest. 383) expl. that two constrs are confused here, χρῄζω φιλίου στόματος and χρῄζω φίλιον στόμα προσπτύξασθαι, comparing Phœn. 1671. Pflugk acquiesces and adds Pind. Olymp. III, 57; Plat. Krito. p. 52. B, οὐδ' ἐπιθυμία σε ἄλλης πόλεως οὐδ' ἄλλων νόμων ἔλαβεν εἰδέναι. Klotz disagrees, and holds with Witzschel that the infin. is put as an epexegesis. Thus the constr. will be χρῄζω φιλίου στόματος ὥστε προσπτύξ. αὐτὸ. To this Pors., Elms., Bothe and Paley agree. None of these explanations please me. I agree with Jelf (in his Greek Grammar p. 641. vol. II) who says "When an infin. (or part.) stands in the same sentence with some other *verbum finitum*, the subst. which properly depends on the infin. (or part.) is frequently made to depend on the *verbum finitum*, so that it is in the case required thereby." We may comp. Hipp. 1376; Hel. 675 where Herm. and Dind. are, I think, wrong in changing the vulgate: Soph. Philokt. 62, οὐκ ἠξίωσαν τῶν Ἀχιλλείων ὅπλων ἐλθόντι δοῦναι κυρίως αἰτουμένῳ where see Wunder's note. In his note Klotz refers to Cic. de Univers. cap. 9, reliquorum siderum quae causa collocandi fuerit.

1404. οὐκ ἔστι, "It cannot be, you are speaking to no purpose". So in 388 sup. it may mean "it cannot be". ἔπος ἔρριπται is a not uncommon idiom. Comp. Alkest. 680, καὶ νεανίας λόγους ῥίπτων ἐς ἡμᾶς; Hipp. 214, 232; Ovid. Heroid. III, 98, at mea pro nullo pondere verba cadunt.

οἷά τε πάσχομεν ἐκ τῆς μυσαρᾶς
καὶ παιδοφόνου τῆσδε λεαίνης;
ἀλλ' ὁπόσον γοῦν πάρα καὶ δύναμαι
τάδε καὶ θρηνῶ κἀπιθεάζω,
μαρτυρόμενος δαίμονας ὥς μοι
τέκν' ἀποκτείνασ' ἀποκωλύεις
ψαῦσαί τε χεροῖν θάψαι τε νεκρούς,
ους μήποτ' ἐγὼ φύσας ὤφελον
πρὸς σοῦ φθιμένους ἐπιδέσθαι.
ΧΟ. πολλῶν ταμίας Ζεὺς ἐν Ὀλύμπῳ,

1406. For οἷά τε πάσχ. comp. 161 sup.—I read ἀλλ' ὁπόσον γοῦν with most editors. Elms. and Bothe have γ' οὖν for γοῦν. See 123 sup. γοῦν = "at all events". See Iph. Aul. 908; Bacch. 638; Arist. Equit. 87.

1409. Paley well remarks that the *Threnos* was properly spoken *over* the dead body, but Iason, not being able to reach the bodies, says ὁπόσον γοῦν πάρα (for πάρεστι). I have adopted Blomfield's or rather Schütz's conject. κἀπιθεάζω for the vulg. κἀπιθοάζω which all the MSS. have. In his note on Aesch. Choeph. 856, Ζεῦ, Ζεῦ, τί λέγω, πόθεν ἄρξωμαι τάδ' ἐπευχομένη κἀπιθεάζουσ', Blomf. has proposed this correction also made by Schütz admitted by Klotz and Paley but not by Kirch. In the passage from the Choephoroe the common reading is κἀπιθοάζουσ', for which Blomf. has rightly written κἀπιθεάζουσ', and which Hermann has at last adopted. Comp. Thuc. VIII, 53, Εὐμολπιδῶν μαρτυρομένων καὶ ἐπιθειαζόντων μὴ κατάγειν.—Hesych. ἐπιθεάζει· θεοὺς ἐπικαλεῖται. ἐπιθεάσας· κατευξάμενος. Some editions have a comma after θρηνῶ, then κἀπιθ. and μαρτυρ. go together (we must read μαρτυρομένους). "And I call upon the gods as witnesses." If retained κἀπιθοάζω = "I am excited with grief", as Bothe explains, though I do not quite agree with him. L and S would render "urge on", "repeat earnestly". Why not simply "supplicate". Buttmann considers that θοάζω = θαάσσω, "to sit as a suppliant" but that Euripides not knowing its real meaning gave it a meaning as if from θοός, "I rush forward" i.e. "concitus feror". Soph. (Œd. Rex 2) and Aesch. give it its true and original meaning.

1412. It was considered wicked not to bury, or allow to be buried, dead bodies. So after a battle, the vanquished party obtained a truce to bury their dead. From Soph. Antig. 1070—73 we learn that to refuse to allow a body to be buried was regarded as an insult by the *lower* deities.

1413. I read ὤφελον with all MSS. Bentley proposed ὄφελον, adopted by Klotz and Paley. For the augment omitted we may comp. Aesch. Agam. 1551 sq.; Pers. 915 where read ὄφελε. I also propose ὑπὸ σοῦ instead of πρὸς σοῦ, from Christ. Pat. 1305 sq., ὃν μήποτ' αὐτὴ φύσασ' ὤφελον νέκυν τὰ νῦν ἰδέσθαι φθίμενόν σ' ὑπ' ἀνόμων. For μήποτ' ὤφελον expressing a wish see on v. 1. μὴ precedes ὤφελον as in Ion 286, ὡς μήποτ' ὤφελόν σφ' ἰδεῖν. Schöne observes that φύσας must be pressed. The sense is as if Eurip. wrote οὓς μήποτ' ἐγὼ φῦσαι ὤφελον καὶ πρ. σοῦ φθιμ. ἐπιδ. or even οὓς μήπ. ἐγ. φῦσαι ὤφ. ὥστε πρ. σοῦ φθιμ. ἐπιδ.

1415—19. These concluding anapaests are found also at the end of the Bacchae, Andromache, Helena and Alkestis. The first line is however πολλαὶ μορφαὶ τῶν δαιμονίων. They appear to have been added on

πολλὰ δ' ἀέλπτως κραίνουσι θεοί·
καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
τῶν δ' ἀδοκήτων πόρον εὗρε θεός.
τοιόνδ' ἀπέβη τόδε πρᾶγμα.

as a *tag*. Herm.'s note on these verses (ad fin. Bacch.) is good.— Qui factum sit, ut Euripides quinque fabulas iisdem versibus finierit, non memini me a quoquam interpretum indicatum legisse. Scilicet, ut fit in theatris, ubi actorum partes ad finem deductae essent, tantus erat surgentium atque abeuntium strepitus, ut quae chorus in exitu fabulae recitare solebat, vix exaudiri possent. Eo factum, ut illis chori, versibus parum curae impenderetur. At the end of two MSS. are written the words *πρὸς διάφορα ἀντίγραφα, Διονυσίου ὁλοσχερές, καί τινα τῶν Διδύμου*. Thus it appears that it was customary for scribes to compare their MS. when finished with other copies.

ADDENDA AND APPENDICES.

ADDENDA.

On v. 385. I read *σοφοὶ* with Elmsley. All the MSS. and Schol. have *σοφαὶ* referring to the race of women in general, in accordance with the canons of Herm. on Viger. p. 714, 50, "Ubi de úna muliere masculinum genus ponitur, semper plurali numero utuntur, et vicissim, ubi pluralem de muliere ponunt, masculinum genus usurpant. Masculinum singularis numeri adhibetur ubi universe aliquis intelligitur, seu vir, seu femina sit, licet femina nunc innuatur. Contra ubi de pluribus mulieribus sermo est, ita ut viri non debeant intelligi, femininum genus usurpatur. Eurip. in Med. v. 386, *ᾗ πεφύκαμεν σοφαὶ μάλιστα.*" But Elms. rightly defends *σοφοὶ* on the ground that Medea is now speaking of herself, adding "ei enim soli conveniunt verba *φαρμ. αὐτοὺς ἑλεῖν*. Ei soli veneficium erat *ἡ εὐθεῖα ὁδός*. Si de cunctis mulieribus sermo esset, *δόλοις, τέχναις, μηχαναῖς* aut tale quid dixisset". So also Andrew Dalzel in Mus. Crit. Cant. p. 329. n. 3, to whom Porson wrote maintaining that *σοφαὶ* is right here, and on which letter Matth. remarks: "Sed rectius Porson de toto genere femineo hoc valere, et Euripidem hanc occasionem sexui maledicendi non praetermisisse monet." Pors. quoted Ion 616 sq., *ὅσας σφαγὰς δὴ φαρμάκων τε θανασίμων γυναῖκες ηὗρον ἀνδράσιν διαφθορὰς* on which Paley remarks, "which at least proves husband-poisoning was a common vice as with the Romans we are told some women dared *per famam et populum nigros efferre maritos*. However it was not by poison but by caustic drugs that Medea eventually killed her victims." Now I do not see how the passage from the Ion quoted proves that husband-poisoning was a common vice, nor do I recognize the distinction made by Paley between "*poison*" and "caustic drugs". Another passage from the same play, the Ion, has however a plausible appearance in favour of reading *σοφαὶ* here, referring to women as a class viz. v. 843 sq., *ἐκ τῶνδε δεῖ σε δὴ γυναικεῖόν τι δρᾶν. ἢ γὰρ ξίφος λαβοῦσαν ἢ δόλῳ τινὶ ἢ φαρμάκοισι σὸν κατακτεῖναι πόσιν καὶ παῖδα.* There are three more passages in Eurip. (at least I only remember

three at present) which go far to support the reading *σοφαὶ*. They are Hipp. 389—90, 509—10; Kress. Fragm. 467, p. 399 (Nauck), *γαμεῖτε νῦν, γαμεῖτε, κἆτα θνήσκετε ἢ φαρμάκοισιν ἐκ γυναικὸς ἢ δόλοις*. I will now state my grounds for reading *σοφοὶ*, and for supposing Medea to speak of *herself*. 1) We know that Medea was learned in the use of drugs, in fact her country, Kolchis, was notorious for poisons through her skill and wickedness. Comp. Hor. Carm. II, 13. 8. 2) A reference to Ovid Epist. Heroid. XII, 181; Pliny I, 25, 2 will show that Medea reckoned her skill in the use of drugs as great and one of the instruments of her revenge. 3) In support of Medea's assertion of her skill in the use of drugs we have her words in 390 inf., which seem to point to an attempt at poisoning or some chemical contrivance, while in 717—18 we find her entreating Aegeus to protect and receive her, and promising him "to make him cease from being childless, by her knowledge of drugs". Again in v. 789 inf. she says that if Glauke puts on her presents she will perish through the power of the drugs with which she will smear the gifts.—For these reasons then, and in consequence of the well-known usage by women, when speaking of themselves, of the masc. instead of the fem. plural of which instances occur in 314 sup. and 765 inf., I have determined to read *σοφοὶ* and am pleased to find Lenting in his edition publ. in 1819 conjecturing *σοφοὶ μάλιστα φαρμακῆς, αὐτοῖς ἑλεῖν*.

On v. 442 Musgrave read *μόχθων παρὰ τῶνδε*, and so Rom. D. All the other MSS. have *πάρα* which Porson and all succeeding critics have rightly edited but wrongly expl. as put for the plural *πάρεισι*. Paley acknowledges this usage to be rare and quotes Aesch. Eum. 31; Arist. Ach. 862, 1091. Now *πάρα* for *πάρεστι* is common enough, comp. 1347 inf.; Alkest. 341. But I do not believe *πάρα* is put for *πάρεισι*. I explain it as put (as usual) for *πάρεστι*, the singular, and account for the fact of a plural noun, masc. or fem. *δόμοι*, joined to a singular verb *πάρα* by supposing the passage and all the others quoted above by Paley to be examples of the idiom called the *Schema Pindaricum*. I have collected the following examples and references—Eur. Hel. 1358; Hipp. 1255; Phœn. 349; Bacch. 1350 where Elms. is wrong; Ion 1146 where see Paley; Soph. Trach. 520 where see Herm.; Aesch. Pers. 49; Eumen. 31; Hom. Il. XXIII, 380; Od. VI, 131; Pind. Ol. X, 5—6; Pyth. X, 110—11; Fragm. Dithyr. 45, 15; Fragm. Incert. 265, 286; Hesiod. Scut. Herakl. 245; Theogn. 321 where see Wolf; Arist. Vesp. 58; Lysist. 1260; Ach. 862, 1091; Plat. Legg. V. p. 732 E; Euthyd. p. 302 C, see Heind. on ibid. p. 403; Repub.

p. 462 E where see Stallb.; Gorg. p. 500 D; Sympos. p. 188 B; Hdt. I, 26, see Valck. on ibid. p. 376. 21; Lukian. Amor. p. 410; Jelf §. 386; Matth. §. 216. 4; Rost §. 100. not. 6; Buttm. vol. I, p. 552; Viger cap. V, §. I, p. 194—95; Apollon. de Synt. III, p. 223; Lesbonax de Figuris p. 184 (Valck.); Ellendt Lex. Soph. v. *εἰμί*.

On v. 459. Some MSS. have *τὸ σόνδε*; some *τὸ σὸν δὲ* adopted by Klotz; some *τοσόνδε*; some *τοσὸν δὲ*; some *τόσον γε* adopted by Paley. Lasc. has *τὸ σὸν δέ* which is good; Aldus *τὸ σόν γε* adopted by Dind., which as Paley says implies a false emphasis "your advantage, if not that of others". I do not like any of the above, and adhering as closely as possible to the MSS. propose *τὸ σὸν δή*, "your interests, as it seems". The use of *δή* meaning "as it seems", "as I think" is common see 1024, 1035 inf. For *τὸ σὸν* ("your interests") *τὸ ἐμὸν* &c. comp. Phœn. 474, *ἐγὼ δὲ πατρὸς δωμάτων προὐσκεψάμην τοὐμόν τε καὶ τοῦδ'*; Herakl. 883, *τὸ σὸν προτιμῶν ὥς νιν ὀφθαλμοῖς ἴδοις, κρίνοις τε τῇ σῇ δεσποτούμενον χερί*, where the vulgate is *κρατοῦντα καὶ σῇ δεσπ. χερ.* Now *κρατοῦντα* can scarcely be made to stand for *κρατούμενον*, so Reiske has proposed *κρατοῦσα* admitted by Paley, Scaliger read *κράτει τε*. Elms. ably proposes *βλέποντα*. Reiske says "fortasse *κρατοῦσα*, aut *πιτνοῦντα* aut *δακρύοντα* aut *δακρυοῦντα* pro *δακρυόεντα*". Musgr. thinks *ἀκρατοῦντα* i.e. *ἀκρατῶς se gerentem* is the salve. All these may be called "hariolationes" and truly Elms. says "virorum doctorum ad nostrum locum conjecturae Sardi sunt venales, alius alio nequior". His own *βλέποντα* is by no means bad, having special reference to 880 sup. But the best of all conjectures hitherto made is *κλαίοντα*, *male mulctatum*, that of J. C. Orelli in his Appendix on Isokr. *ἀντιδ.* p. 390, approved by Dindorf. I venture to propose the following emendation of the whole line, which I also have admitted into the text—*κρίνοις τε τῇ σῇ δεσποτούμενον χερί*. Perhaps v. 887 has some allusion to this. For *τὸ σὸν* in our passage we may also compare Hek. 122, 989 where see Pflugk, 1195; Andr. 257, *πῦρ σοι προσοίσω, κοὐ τὸ σὸν προσκέψομαι*; Rhesus 405; Elekt. 1114; Soph. Trach. 53 where read *τὸ σὸν*, Wunder and MSS. *τόσον* by the same error as here; Œd. Rex 626.

On v. 1051. The genit. expresses partly surprise and partly indignation. Surprise is expressed in two ways, either by the genit., or by the infin. generally with the article. Both ways are here combined, the genit. *κάκης* and the infin. *προέσθαι*. So also in Alkest. 832, *ἀλλὰ σοῦ τὸ μὴ φράσαι*. It appears thus that *ἀλλά* (which is often used in an abrupt transition to another

subject see 1067 inf., or in the beginning of a lively speech as in Xen. Anab. II, cap. 1. §. 4, *ἀλλ' ὤφελε μὲν Κῦρος ζῆν*) has some part in expressing the indignation and surprise. For wonder expressed by the genitive comp. Arist. Aves 61, *"Απολλον ἀποτρόπαιε, τοῦ χασμήματος;* Nub. 153, *ὦ Ζεῦ βασιλεῦ, τῆς λεπτότητος τῶν φρενῶν;* Plat. Euthyd. p. 303 A, *πυππὰξ Ἡράκλεις, καλοῦ λόγου;* for the use of the infin. comp. Hel. 747, *εὔηθες δέ τοι τὸ καὶ δοκεῖν ὄρνιθας ὠφελεῖν βροτούς;* Xen. Kyrop. II, 2. 3, *τῆς τύχης, τὸ ἐμὲ νῦν κληθέντα δεῦρο τυχεῖν;* Arist. Nub. 267, *τὸ δὲ μηδὲ κυνῆν οἴκοθεν ἐλθεῖν ἐμὲ τὸν κακοδαίμον' ἔχοντα*, see also Jelf §. 495, §. 679; Matth. §. 371, §. 544; Rost §. 125, not. 5; Herm. on Vig. p. 702; on Soph. Philokt. 234. For *φρενὶ* the vulg. Klotz rightly reads *φρενὸς* from the best copies. Elms. also knew the genit. but supposed that *κακῆς* must be read with it so that the meaning might be *ἀλλὰ τῆς ἐμῆς κακῆς φρενός ἐστι, τὸ καὶ πρ. μ. λ.* We might comp. Hipp. 936, *φεῦ τῆς βροτείας, ποῖ προβήσεται, φρενός.* Klotz expl. *φρενὸς* as put for *ἐκ φρενὸς* and Paley refers to Hipp. 121 sq. *πέτρα — παγὰν προϊεῖσα κρημνῶν* for the genit. depending on *προέσθαι.* Hesych. expl. *κάκη* (which is a subst.) by *πελία, ἢ κακία. ἀλλὰ τῆς ἐμῆς κάκης· κακουχίας.* Elms. emends this note which is corrupt, almost certainly *κάκη· κακία. Πελιάσιν.* It appears that either our play was called the *Peleus*, just as the *Hippolytus* was the *Phaedra*, and the *Bacchae* the *Pentheus*, or that another tragedy, presumably written by Euripides, which was called the *Peleus*, existed and had many passages similar to those in our own play, which appears from the Scholiast's note on v. 693 sup., *σεσημείωται ὁ στίχος, ὅτι ἐν Πελιάσιν ἐστίν, ὧν ἀρχὴ, Μήδεια, πρὸς μὲν δώμασιν τυραννικοῖς.* For the idea in *λόγους φρενὸς προ.* Klotz quotes Pind. Nem. IV, 5, *ῥῆμα δ' ἐργμάτων χρονιώτερον βιοτεύει, "Ο τι κε σὺν Χαρίτων τύχᾳ, γλῶσσα φρενὸς ἐξέλοι βαθείας.* See also Olymp. II, 162; Aesch. Theb. 593.

On v. 1349. If my change be admitted here it is supported by Soph. Œd. Rex 827, *καὶ πατέρα κατακτανεῖν Πόλυβον, ὃς ἐξέφυσε κἀξέθρεψέ με* where Erfurdt and Schaefer in Meletem. Critic. p. 16 have proposed to read *ἐξέθρεψε κἀξέφευσέ με*, on which Ellendt Lex. Soph. v. *ἐκτρέφω*, remarks "contra optimorum librorum fidem propter fictam prothysteri elegantiam Erf. et Schaef. Mel. Cr. p. 16 et l. c. *ἐξέθρεψε κἀξέφευσέ με* scripserunt." Dindorf and Wunder reject this verse, the latter because "the mention of the name of Polybus is here quite out of place". But Schneidewin rightly considers it indispensable "as giving marked expression once more to Œdipus' firm belief that Polybus was his real father (see v. 793 sup.), otherwise Œdipus' strange reflection might raise a doubt in the mind of the hearer". Still however on the whole it is as well to retain the ordinary and more usual reading in both places although the change in Soph. is supported by manuscript authority.

On v. 1357. I read *ἄτιμον* with Kirch. and good MSS. Most copies have *ἀνατεὶ*, none *ἀνατὶ*. The Schol. and Hesych. knew this latter form and the question is whether *ἀνατὶ* or *ἀνατεὶ* is the proper form. MS. authority is entirely in favour of *-ει*, and so reads Klotz, we have also the high authority of Matthiae. But in opposition to our view (for I agree with Klotz and would read *-ει*) figure the names of Elmsley, Bothe, Lenting, Dindorf and Paley, Blomfield. Now I think we may lay this rule down and apply it here "that in modal adverbs if *τ* precedes the ending, *and it belongs to the root*, the ending is *ει* as *ἀναιμωτ-εὶ, αὐτοετ-εὶ*, but when *τ* does not belong to the root as in the case of verbal adjectives, the ending is *-ι*." *ει* is also the ending after vowels and generally after liquids as *ἀμελεὶ, ἀκραεὶ* and *πανορμεί*. Another rule by which we may explain *ἀνατεὶ* is "adverbs derived from nouns in *α* or *η* genit. *ης* or from adjectives compounded with such nouns, and those derived from adjectives which in the genit. have *ε* before *ος*, all end in *-ει* as *ἀμαχεὶ, ἀνατεὶ, ἀσπουδεὶ, αὐτοβοεὶ*". Some adverbs have two forms as *ἀμοχθεὶ* and *ἀμοχθὶ, πανοικεὶ* and *πανοικὶ*. We may refer to Jelf. §. 324, 2. *β*; Matth. §. 257, d. 3; Rost §. 86, p. 319 who is in favour of *ἀνατὶ*. Ellendt Lex. Soph. v. *ἀνατεὶ* also declares in favour of *ἀνατεὶ* and when by reason of the frequent changes of *ει* into *ι* by the copyists we can place no confidence in the manuscripts when *-ι* is found, so whenever *-ει* is found, it is a strong argument in favour of that form. Blomfield on Aesch. Prom. 216 (208 Dind.) argues in favour of *ἀνατὶ* from *ἄνατος*, and certainly his arguments are strong and well-based. For the adverb itself we may comp. Soph. Antig. 485 where Dind., Wund., and most commentators and MSS. have *ἀνατὶ*; Aesch. Eumen. 59; Arist. Ekkl. 1020, in both places Dind. has *ἀνατὶ*; Plat. Legg. IX. p. 871 E. Matth. considers that the reading *ἄτιμον* arose as a var. lect. from Phoen. 1761. For examples of *ἀνατεὶ* from Plato compare Ruhnken. on Timaeus Lex. Plat. p. 31.

On v. 1387. One Schol. has this note on the manner of Iason's death. *Ἱστορεῖται Ἰάσων τέλει τοιούτῳ χρήσασθαι· κοιμώμενον γὰρ αὐτὸν ὑπὸ τὴν Ἀργὼ κατασαπεῖσαν ὑπὸ πολλοῦ χρόνου, μέρος τι ταύτης ἐκπεσὸν κατὰ τῆς κεφαλῆς ἔκρουσεν. Ἀργοῦς οὖν λειψάνῳ λέγει ἀντὶ τοῦ μέρει τινὶ τῆς Ἀργοῦς.* Another remarks — *οἱ μὲν λέγουσι κατὰ Μηδείας χόλον ἢ κέλευσιν*

ὑπὸ τῇ πρύμνῃ τῆς Ἀργοῦς καταδαρθέντα τὸν Ἰάσονα τελευτῆσαι, ἐμπεσόντος αὐτῷ ξύλου. Νεόφρων δὲ ξενικώτατον. ἀγχόνῃ γὰρ τελευτῆσαι· τὴν γὰρ Μήδειαν παράγει πρὸς αὐτὸν εἰποῦσαν. In the Ed. Ven. the reading is *Νεόφρων ξενικώτως τὴν παράγραφος πρὸς αὐτὸν εἰποῦσαν;* Klotz edits *Νεόφρων δὲ ξενικώτερον ἀγχόνῃ φησὶ τελευτῆσαι* &c. The verses from Neophron are (Ed. Ven.)

τέλος γὰρ αὐτεχθίστω μόρω φέρεις
βροτὸν ἀγχόνης ἐπισπάσας ἔρη.
τοῖα τε μοῖρα σῶν κακῶν ἔργων μένει.
διδάξεις τοὺς ἄλλους μυρίους ἐφημέρους
θεῶν ὕπερθε μήποθ᾽ αἱρεῖσθαι βροτούς,

which Barnes emends thus *τέλος γὰρ αὐτὸς ἐχθίω μόρον φέρεις, βρόχειον ἀγχόνης ἐπισπ. δέρῃ. τοία σε μοῖρα σῶν κακῶν ἔργων μένει. διδάξεις δέ τ᾽ ἄλλους μυρ. ἐφημ. θεῶν ὕπερθε μήποτ᾽ αἵρεσθαι βροτούς.* Heath reads the fourth verse thus *ἄλλους (κἄλλους?) διδάξεις μυρίους ἐφημέρους.* The Flor. MS. has the whole thus *τέλος γὰρ αὐτὸς ἐχθίστῳ μόρῳ φέρεις, βρόχῳ τὸν ἀγχόνης ἐπισ. δέρην. τοῖά σε μοῖρ. σ. κ. ἐρ. μ. διδάξεις τοὺς ἄλλους μυρίους ἐφημ. θεῶν ὕπ. μήποθ᾽ αἱρεῖσθαι βροτοῖς.* Elms. corrects thus

τέλος γὰρ αὐτὸς αὐτὸν αἰσχίστῳ μόρῳ
φθερεῖς ***
βρόχον τὸν ἀγχόνης ἐπισπάσας δέρῃ.
τοία σε μοῖρα σῶν κακῶν ἔργων μένει,
δίδαξις ἄλλοις μυρίοις ἐφημέροις,
θεῶν ὕπερθε μήποτ᾽ αἵρεσθαι βροτούς.

Klotz edits *τέλος φθερεῖ γὰρ αὐτὸς αἰσχίστῳ μόρῳ, βροχωτὸν ἀγχόνην* &c. as Elmsley, following Nauck in his ed. of the Tragic. Graec. Fragm. p. 566—67. See also the Greek Argument *Στάφυλος δέ φησι.* With reference to the use of the pronoun *σὸν* we sometimes find the possessive pronoun of the person which is contained in the verb along with the accus. So Hel. 1192, *ἢ φάτιν τιν᾽ οἴκοθεν κλύουσα λύπῃ σὰς διέφθαρσαι φρένας;* Herm. on Soph. Philokt. 1456.

APPENDICES.

1.

On v. 127—28. This is a difficult passage. I transl. "But excess of fortune (i.e. too great wealth or power) brings no advantage to mortals." Paley thus: "But whatever is in excess (overshoots the mark) avails at no fit time for mortals." The

sentiment is that superabundant wealth or power brings no more assistance to its possessors in time of danger or need than less would have done. On the contrary such people often fall by their own greatness and power, or as the Schol. remarks *ἔπειτα τῷ μὲν ὑπερβολὴν ἔχοντι φθόνος παρακολουθεῖ.* Hermann renders "quod autem modum excedit, nihil tempestivum efficit mortalibus", adding "caeterum *καιρὸν* pro *καίρια* dixit Pindarus Pyth. I, 157. Neque aliena sunt apud eumdem *πολλῶν καιρὸς* Nem. I, 28 et *καιρὸς ὄλβου* VII, 86 pro *πολλὰ καίρια* et *ὄλβος καίριος*", on which Paley remarks "thus *καιρὸν* will be a cognate accus. 'avails for no good'." Pflugk is wrong in taking *δύναται* = *valet* and *καιρὸν* adverbially as in Hel. 479, *καιρὸν γὰρ οὐδέν᾽ ἦλθες* where Paley wrongly says that "this accus. is really one denoting the *point* (not the duration) of time". He compares Soph. Ajax 34, *καιρὸν δ᾽ ἐφήκεις.* But I do not think the Greek accus. ought to refer thus to a *point* of time. I explain our passage by supposing either the preposition *ἐς* to be omitted in the same constr. as in Hel. 479 and Soph. Ajax 1316, *καιρὸν ἴσθ᾽ ἐληλυθώς*, or else by taking *καιρὸν* as governed by *δύναται*, which is also Klotz's expl. For the accus. with *δύνασθαι* we may compare Xen. Anab. II, 2. 13, *ἦν δὲ αὕτη ἡ στρατηγία οὐδὲν ἄλλο δυναμένη ἢ ἀποδρᾶναι ἢ ἀποφυγεῖν;* Thuk. VIII, 36, *καὶ νῦν αὗται αἱ ἀγγελίαι τοῦτο δύνανται;* Demos. de Coron. p. 233, 24, *τί δὲ τοῦτ᾽ ἠδύνατο, ὦ ἄνδρες Ἀθηναῖοι, ἐγὼ διδάξω,* quoted by Klotz; Jelf. (Greek Gr. §. 578) appears to expl. *καιρ.* as governed by *δύν.* and = a cognate accus.; Matth. (Greek Gr. §. 425, 5) considers *οὐδένα καιρὸν* as put for an adverb *ἀκαίρως*. In §. 425, 2. a (p. 690—91 Eng. ed.) he appears to explain the accus. as referring to a *point* of time, quoting Musgr. on Hipp. 1131; Bacch. 723. In the passage he quotes from Herodotus II, 2, *τὴν ὥρην ἐπαγινέειν σφίσι αἶγας* the accus. *τὴν ὥρην* is merely adverbial like *τὴν ἀρχὴν, τὴν ταχίστην* &c. In Soph. Ajax 1316 quoted above, it is easy to explain with Jebb, that *καιρὸν* is a cogn. accus. and = *καιρίαν ὁδὸν*. Elms. explains our passage thus. *δύναται* is for *ἰσχύει* or *σθένει* as often, and *καιρὸς* does not mean "intempestive" but "immoderate, supra modum". The words *οὐδένα καιρ. δύν. θνητ.* he explains thus "plus aequo valent mortalibus, *id est* potentiores quam expedit reddunt homines ad tempus scilicet." Brunck remarks "*καιρὸν* non tempus sed opportunitatem significat." *καιρὸς* here means "profit" or "advantage", comp. Andr. 131, *τί σοι καιρὸς—καταλείβειν;* Soph. Philokt. 151, *φρουρεῖν ὄμμ᾽ ἐπὶ σῷ μάλιστα καιρῷ;* Aesch. Suppl. 1061, *τίνα καιρόν με διδάσκεις.* In Hel. 479, *καιρὸν γὰρ οὐδέν᾽ ἦλθες,* Pflugk expl. *οὐδαμῶς εἰς καιρὸν,* quoting Soph. Ajax 34. But Kirch. has proposed to read *καιρὸν δ᾽ ἐς οὐδέν᾽ ἦλθες* on which Klotz re-

marks "ut denuo accusativus defendendus atque explicandus esse videatur, qui est aptissimus in eius modi locis, in quibus quod sola casus significatio non adiuncta praepositione rem conficit, multo concisior oratio est, quam si adponeretur praepositio". Klotz explains our passage thus "quae modum mediocritatis excedunt nihil quod utile aut opportunum sit mortalibus efficiunt". The primary sense of *καιρὸς* appears to have been "a mark to shoot at". Comp. Suppl. 745, *ὦ κενοὶ βροτῶν οἳ τόξον ἐκτείνοντες ὡς καιροῦ πέρα;* Aesch. Agam. 365, *αἰδοῦμαι—τὸν—τείνοντα πάλαι τόξον, ὅπως ἂν μήτε πρὸ καιροῦ μήθ' ὑπὲρ ἄστρων βέλος ἠλίθιον σκήψειεν;* Prom. 517, *μή νυν βροτοὺς μὲν ὠφέλει καιροῦ πέρα;* perhaps also Andr. 1120, *χωρεῖ δὲ πρύμναν· οὐ γὰρ ἐς καιρὸν τυπεὶς ἐτύγχαν'*, where *ἐς καιρὸν* = "fatally" or to the point or heart, as we say "to drive a nail *home*"; comp. Soph. Œd. Rex 1196, *καθ' ὑπερβολὰν τοξεύσας.* Paley well remarks "the exact sense would then be 'arrows that fly too high reach no mark at all' but are wasted and lost".

2.

On v. 284. In this verse the great difficulty lies in the constr. *ξυμβ. πολ. δείματος.* Musgr. says *τοῦδε δείματος* is put for *ἐς τόδε δεῖμα.* Elms. remarks "sensus verborum *ξυμβ. π. τοῦδε δείμ.* magis perspicuus est quam constructio. Fortasse explicandum *πολλὰ σύμβολα* (id est, *τεκμήρια, σημεῖα*) *ἔχεις τοῦ δεινὴ εἶναι*" quoting Soph. Philokt. 403, *ἔχοντες, ὡς ἔοικε, σύμβολον σαφὲς λύπης πρὸς ἡμᾶς, ὦ ξένοι, πεπλεύκατε.* Bothe maintains a discreet and dignified silence. Matthiae follows Musgr.'s expl. and in his Greek Gramm. §. 326, 3, explains as the partitive genit. In his edition of the play he remarks "*ξυμβ. τ. δείμ.* dictum esse existimo, quia poeta cogitaret de *συλλαμβάνεσθαι, συνάρασθαι τινὸς*, *adiuvare*, cuius vis in *συμβάλλεσθαι* *conferre ad aliquid*, quodammodo inest". This explanation Paley pronounces far-fetched. Pflugk takes the genit. as depending on *πολλὰ*, thus "*multa huius timoris* (i.e. multa quae hunc timorem excitent, multae huius timoris causae) *conveniunt*", and compares Aesch. Choeph. 999 (Blomf.) (1012 Dind.), *φόνου δὲ κηκὶς ξὺν χρόνῳ ξυμβάλλεται πολλὰς βαφὰς φθείρουσα τοῦ ποικίλματος.* Klotz well remarks that the genit. cannot depend on *πολλὰ* unless by a kind of prolepsis, for which see on 864 inf. He explains "*concurrunt vero multa quae sint eius timoris,* i.e. *quae faciant ad illum timorem eumque in nobis excitent*" quoting Terence Andr. III, 2, 31 multa concurrunt simul, qui coniecturam hanc nunc facio. I will add Heaut. II, 2, 3 concurrunt multae opiniones quae mihi animum exaugeant, which seems like a translation of this very verse. Paley has a long note on

this passage and after rejecting the idea of supplying *μέρος* (the notion of which however may be inherent in *ξυμβ.*) and repudiating Matthiae's, Elmsley's and other critics' explanations, mildly asks whether the verse may not be an interpolation, observing that the Schol. has no remark on it, and that it is quite superfluous. But it is scarcely superfluous, for if we omit it, we shall want a *γὰρ* in the next verse. My expl. is that the genit. is governed by *ξυμβάλλεται* (which however is not put for *συλλαμβάνεσθαι*) and is a partitive genit. for which see 303, 946 inf. For the genit. after *συμβάλλεσθαι* compare Thuk. III, 36, *προσξυνεβάλετο τῆς ὁρμῆς* where see Arnold (Poppo is wrong); Lysias c. Nicom. p. 184, 31, *τοῦ μὲν γὰρ καὶ φυγεῖν ὑμᾶς μέρος τι καὶ οὗτος συνεβάλετο;* Hdt. VIII, 90. 7, *πρὸς δὲ ἔτι καὶ προσεβάλετο φίλος ἐὼν Ἀριαράμνης, ἀνὴρ Πέρσης παρεών, τούτου τοῦ Φοινικηΐου πάθεος*, where Reiske's conjecture may be dispensed with. Many may prefer Matthiae's explanation and can compare Soph. Œd. Kol. 436, *οὐδεὶς ἔρωτος τοῦδ' ἐφαίνετ' ὠφελῶν* where Wunder explains the genit. after *ὠφελῶν* by supposing *ὠφελῶν* to take the place of a subst. *ὠφελητὴς*. Others perhaps more correctly expl. the genit. by "in furtherance of this desire" supposing like Matth. here, that the poet was thinking of *συλλαμβάνων* or *-όμενος*. Translate "contribute to form a part of" and see Xen. Mem. Socr. II, 7. 1; Kyrop. VII, 5, 78—79.

3.

On v. 668. The temple and oracle of Delphi are meant. Schol. *τί δ. ὀμφ. γῆς· τὸ μέσον τῆς οἰκουμένης τὸ μαντικόν· ἐστάλης δὲ, ἐπεδήμησας, ἐνδημεῖς.* The town of Delphi and the temple of Apollo were situated on a high rock at the foot of Mount Parnassus (which was double peaked and emitted a mysterious light, comp. Ion 714, 1125 sq.; Phoen. 226; Bacch. 306; Soph. Antig. 1127 where Schneidewin remarks: "On the top of the two peaked Parnassus flames were occasionally seen, it was believed, which were supposed to be the flashing of the torches borne by the divine attendants of the god, as they moved round him in the nightly dance"). We may compare Ion 550; Andr. 998; Soph. Œd. Rex 464 where see Wunder and Erfurdt, who quotes Strabo IX, p. 418; Justin. XXIV. 6 (positum est [i.e. templum] in monte Parnasso, in rupe undique impendente); Livy XLII, 15. The Greeks considered Delphi to be the *ὀμφαλὸς* or centre of the earth. In Hom. Od. I, 50, Kalypso is said to live *νήσῳ ἐν ἀμφιρύτῃ, ὅθι τ' ὀμφαλός ἐστι θαλάσσης.* Plato in his De Legibus III, 427 C says *οὗτος γὰρ δήπου ὁ θεὸς* (i.e. Apollo) *ἐν μέσῳ τῆς γῆς ἐπὶ τοῦ ὀμφαλοῦ καθήμενος ἐξηγεῖται,* perhaps only with reference to Greece, on

account of its elevated and precipitous, as well as central situation. In Soph. Œd. Rex 899 we have *οὐκέτι τὸν ἄθικτον εἶμι γᾶς ἐπ' ὀμφαλὸν σέβων*, where on *τὸν ἄθικτ.* Musgr. remarks "In my note on Eur. Ion 231 (224 Dind.) I have suggested, that this expression implies that the white stone, which stood at Delphi and was considered the centre of the earth (*ὀμφαλὸς τῆς γῆς*), according to Pausanias in Phocic. c. 16. p. 835 was enclosed with a fence to keep off the multitude." On this passage Mitchell remarks "The *ὀμφαλὸς* was in strict language that white stone, which stood in the adytum of the Delphic temple (Aesch. Eum. 40; Plat. Repub. IV, 427 B; Pind. Fragm. Boeckh p. 570), and on which were placed two golden eagles, representatives of that Zeus who was the real president and inspirer of the temple, Apollo being the subordinate agent or interpreter." See Strabo IX. p. 420, *δείκνυται δὲ καὶ ὀμφαλὸς ἐν τῷ ναῷ τεταινιωμένος, καὶ ἐπ' αὐτῷ αἱ δύο εἰκόνες τοῦ μύθου.* He here refers, not to the Gorgons as Herm. supposed, but to the two eagles sent by Zeus from the two ends of the earth, and which were fabled to have met at Delphi. It is difficult to decide whether Delphi was called *ὀμφαλὸς γῆς* on account of the white stone there, or from the fable of the two eagles sent forth by Zeus to find the centre of the earth having met at Delphi. I am inclined to prefer the latter reason. For the epithet *ὀμφαλὸν* applied to Delphi compare Phoen. 237, *παρὰ μεσόμφαλα γύαλα Φοίβου Δίρκαν προλιποῦσα* where the Schol. *Φοίβου λέγει τὸν ἐν Δελφοῖς τοῦ θεοῦ ναόν, μέσον τῆς πασῆς γῆς ἐσχηκότα χώραν, ὡς οἱ τοῦ μύθου ἀετοὶ ἔδειξαν;* Ion 5, 223, 462; Iph. Taur. 1258; Orest. 331 where the Schol. *ὀμφαλὸς λέγεται ἡ Πυθὼ παρὰ τὸ τὰς ὀμφὰς τὰς ἀπὸ θεοῦ χρηστηριαζομένας λέγειν ἢ παρὰ τὸ εἶναι ἐν μέσῳ τῆς οἰκουμένης. λέγεται γὰρ τὸν Δία, μαθεῖν βουλόμενον τὸ μέσον τῆς γῆς, δύο ἀετοὺς ἰσοταχεῖς ἀφεῖναι, τὸν μὲν ἀπὸ δύσεως, τὸν δὲ ἀπὸ ἀνατολῆς καὶ ἐκεῖ* (i.e. at Delphi) *αὐτοὺς συναντῆσαι, ὅθεν ὀμφαλὸς ἐκλήθη. ἀνακεῖσθαί τε χρυσοῦς ἀετούς φασι τῶν μυθευομένων ἀετῶν ὑπομνήματα;* ibid. 591; Aesch. Eum. 40, where see Stanley, 166; Choeph. 1036; Theb. 747. We find in Livy XXXVIII, 48, Delphos, umbilicum orbis terrarum Galli spoliaverunt. The Schol. expl. *ἐστάλης* by *ἐπεδήμησας*. For the accus. after a verb of motion see 7 sup.; Bacch. 5; Iph. Aul. 1544. For *στέλλειν* with a single accus. (more usually with double accus.) compare Iph. Aul. 119, *μὴ στέλλειν τὰν σὰν ἶνιν πρὸς κολπώδη πτέρυγ' Εὐβοίας;* Soph. Œd. Rex 430.

Jena: Printed by Fr. Frommann.

ADDENDA.

v. 363. For the simile compare Shakspeare Hamlet Act III, scene 2, or to take arms against a sea (al. assail) of troubles and by opposing end them.

v. 409. For the simile compare Virg. Aen. 2, 169; Pope Dunciad III, 245—46.

v. 485. After Shakspeare (not Shakespere) add Othello Act V, scene 10 I pray you, in your letters,—Speak of me as I am—Then must you speak of one that loved not wisely, but too well; Ovid. Heroides 2, 25—28 Demophoon, ventis et verba et vela dedisti: vela queror reditu, verba carere fide. Dic mihi, quid feci, nisi non sapienter amavi.

v. 659. Paley well remarks "The terms in which the idea is expressed are singularly Pindaric. In 'opening the lock of the mind' there seems to be an allusion to those images described by Plato in the *Symposium*, which opened and displayed a range of smaller statuettes within."

v. 1172. Compare Nonn. Dionys. X, 4, *οἰστρηθεὶς Ἀθάμας μανιώδεϊ Πανὸς ἱμάσθλῃ*, quoted by Pflugk.

ERRATA.

THE SECOND NUMERAL MARKS THE COLUMN.

Page 3, last line after Ὅμηρος add Od. V. 264.
,, 7, 1, line 5 after see add 138 inf.;
,, 8, 1, ,, 7 for dependant read dependent
,, 10, 2, ,, 15 ,, surprized ,, surprised
,, 11, 1, ,, 2 from bottom for διαφορὸν read διαφορὰν
,, 12, 2, ,, 1 for δυσθυμούμένη read δυσθυμουμένη
,, 13, 2, ,, 12 ,, μείρ. ,, μείζ.
,, 14, 1, ,, 24 ,, Theocr. ,, Theokr.
,, 15, 2, ,, 10 from bottom for "ratify a friendship." read "ratify" a friendship.
,, 15, 2, ,, 4 for αίνω read -αίνω
,, 18, text, verse 184 for ἀτ`ρ read ἀτὰρ
,, 32, 1, line 12 for Hecate read Hekate
,, 35, 1, ,, 4 ,, εστιν ,, ἐστὶν
,, 36, 1, ,, 9 ,, εδει ,, ἔδει
,, 40, 1, ,, 20 ,, περὶ ,, πέρι
,, 42, 2, ,, 6 ,, ητις ,, ἥτις
,, 42, 2, ,, 7 ,, qui ,, quae
,, 45, 1, ,, 26 ,, εμπας ,, ἔμπας
,, 45, 1, ,, 28 ,, οὕτω ,, οὕτως
,, 48, 2, ,, 11 ,, Sicyon ,, Sikyon
,, 48, 2, ,, 17 ,, συμβαλειν read συμβαλεῖν
,, 49, 2, ,, 16 ,, Vulgate ,, vulgate
,, 49, 2, ,, 5 from bottom after Rhesus add 148.
,, 51, 2, ,, 10 ,, ,, for enemies, read enemies
,, 56, 2, ,, 9 ,, ,, ,, ὤν. ,, ὤν;
,, 57, 1, bottom line for Erectheus read Erechtheus
,, 58, 2, line 3 from bottom for conjunct. read conject.
,, 63, 2, ,, 2 for in read is
,, 67, 2, ,, 11 from bottom for exedisti read excedisti
,, 71, 1, bottom last line for seems read sees
,, 73, 1, line 10 from bottom for elited read elided
,, 77, 1, ,, 7 ,, ,, ,, "behold" read "behold".
,, 79, 1, ,, 3 for retained read "retained"
,, 79, 2, ,, 12 ,, be. read be
,, 83, 2, ,, 1 ,, γερ. ,, γέρ.
,, 85, 2, ,, 2 from bottom for do" read do"
,, 88, 2, ,, 7 ,, ,, ,, ὀρήξειν read ἀρήξειν
,, 89, 2, ,, 10 for bring read briny
,, 91, 1, ,, 7 from bottom for κακον read κακὸν
,, 96, 1, ,, 18 for "me thinks" read "methinks"
,, 98, 2, ,, 5 from bottom for a not read not an
,, 111, 2, ,, 23 for Socr. read Sokr.

INDEX.

A. — Page

Abstract for concrete 11, 62, 83
Accus. of apposition 6
,, adverbial 80
,, at beginning of speech 24
,, cognate 18
,, for dative 10, 64
,, depending on part 61
,, double 10, 24, 26, 34
,, of going over space 58
,, ,, motion over 80
,, ,, ,, towards 5
,, ,, more remote object 19
,, ,, object of emotion 10, 17
,, ,, reference 5, 48, 80, 97
Active for middle 27, 28
,, where middle would be expected 54
Adjective for adverb 52
Adjectives compounded with α privative 98
Adjective with genit. 25
,, fem. with masc. subst. 30
,, in neut. sing. and subst. in genit. 30
,, neuter with masc. subject 28
,, neuter with fem. subst. 63
,, rare 48, 96
,, superfluous 9
Adverb for adj. with εἰς 34
Adverbs in -ει 107
Aegeus 47
Air, lamenting to 9
Akraia, Hera called 97
Akropolis, reference to 57
Alliteration 24, 27, 36, 55, 65
Altars in Greek houses 32
Anapaests concluding plays 99
,, synaphaea in 98
Anastrophe 10, 40, 94

Page
Aorist, force of 7, 15
,, 3rd pers. imper. with μὴ 10
,, of completion 21
,, Gnomic 45
,, in -καν 45
,, for obsolete present 24
,, used for present 55
,, peculiar use of 24
,, subj. with μηδὲν 57
,, with ἄρα 70
Apsyrtus 17
Artemis 17
Article omitted 25
Asyndeton epexegetic 31
Athenians praise of 57
Athens ,, ,, 57
Attraction 6, 7, 8, 26
ἆ ἆ force of 72
ἁβρῶς idea in 57, 80
ἄγειν 51
ἀγῆλαι 69
ἀδικεῖν with double accus. 26
ἀεὶ 35
αἰδεῖσθαι to pity 29
αἰνῶ τάδε 62
αἵρεσθαι 59
αἰσθάνομαι with part. 7
αἰσυμνᾶν 6
ἀθῷος 90
ἀλάστωρ 87
ἄλη 89
ἅλις (= μετρίως) 45
ἁλίσκεται (= εὑρίσκεται) 11
ἀλλὰ uses of 26, 28, 50, 64
ἀλλὰ γὰρ force of 23
ἀλλάσσειν 66
ἄλλως 56, 70
ἀλφάνειν 26
ἀμαθία 21
ἀμείβεται 87
ἅμιλλαν πολύτεκνον 40

	Page
ἄμορος	98
ἀμφὶ with accus.	11
ἀμφίπυλος	15
ἂν omitted	37
„ with Optat. in conditions	18
„ „ „ „ negat. sentence	71
„ repeated	23
„ transposition of	64
ἀναδέσμη	66
ἀνακαλεῖν	6
ἀναμοχλεύειν	91
ἀνάψει	13
ἀνδάνειν	6
ἀνέχεσθαι with part.	8
ἀνήνασθαι	22
ἀνὴρ for ἄνθρωπος	47
ἀνθάπτομαι with genit.	9
ἀνολολύζειν	80
ἀντιτείνειν	61
ἀπαλλαγὴ	32, 96
ἀπειπεῖν	35
ἀπενάσθην	17
ἀπεννέπω	56
ἀπέσβη and ἀπέστη	84
ἄπληστος, ἄπλαστος, ἄπλετος, and ἄπλατος confused	16
ἀπὸ for ἐπὶ	15
ἀποβήσεται omitted	30
ἀπολείπεσθαί τινος	7
ἀπ' ὀμμάτων	20
ἀπόπτυστος	96
ἀποστρόφη	43, 55
ἄρα force of	70
ἀραῖος	43
ἀρῆξαι	88
ἀρίδακρυς	61
ἄροτος	89
ἀρτίδακρυς	61
ἄσεται	8
ἄσης (= "surfeit")	22
ἄσκος	48
ἀσπάσασθαι	73
ἀσπίδα, παρὰ στῆναι	23
ἀστῶν conject. of Jacobs	58
αὐτοῖς μελάθροις force of	17
αὐτοφόντης	88
αὐχεῖν	42
ἀφορμὴ	29
ἀχάριστος	46
B.	
Beard, reverence for	10
Brachylogy	79
Burial, refused considered wicked	99
βαλβὶς	86
βαρεῖα	8
βούλομαι and ἐθέλω	44
βραβεὺς	24
βωμὸς	6
C.	
Celare with double accus.	10
Chorus of πολιτίδες	57
Cloud, simile from	13
Compar. with genit. and ἤ	40
Conditional sentence, part. with εἰ put for finite verb in	76
Conjunctive, Deliberative	31, 88
Constr. change of	9, 85
„ confused	47, 98
„ double	10
„ mixed	62
Copulation, peculiar mode of	15
Crasis	8
Crop, simile from	89
χαῖρε, ὦ καὶ σὺ	47
χαίρων	32, 52
χαλᾶν	91
χαρακτὴρ	38
χαράσσειν	17
χάριν δοῦναι	50
„ , πρὸς used adverbially	39
„ φέρειν	38
χλωρὸν	62
χρῄζειν with genit.	98
χρῆν with dat.	60
χρῆσθαι	29, 57
χρηστήριον	47
χροΐζειν	37
χρύσεος	45, 66
Δ.	
Dative *commodi*	5
„ local	66
„ after χρῆν	60
Deafness, simile of from rock	7
Death personified	76
Dependent clause, subject of attracted	8
Desiderative verbs	12
Dice metaphor from	11
Dike invoked	53
Divorce, Athenian law of	22, 96
Doors in Greek houses	15
Double constr.	10
„ Optat.	43
„ Superl.	92
Dowry custom of	22, 96
δαὶ	68
δαίμων (= "luck")	66
δὲ peculiar use of	15, 73
δέμας of the dead	83

	Page
δέμας ἐμὸν for με	31
δέσποινα and δεσπότις	6
δεσπότις force of	49
δεῦρ' ἀεὶ (= μέχρι νῦν)	47
δὴ *ironice*	69
„ force of	57, 105
δῆθεν	69
δῆτα, μή—γε	28
διακναίεσθαι	17
διὰ λόγων ἰέναι	60
διαφθείρειν	29, 72
δικαίως	12
δὶς τόσον (= διπλοῦν)	82
δοκήσω for δόξω	53
δοκῶν, οὐ—κλύειν	10
δόξα	25
δόμος (= "family")	16
δόμους "apartments"	81
δορυξένος (= ξένος)	48
δ' οὖν "however"	26
δρασείειν	12
δράσω τάδε	24
δύναται (= valet)	15, 109
—δυς, neuter verbs compounded with	12
δυσίατος	38
E.	
Entreaty, form of	11
Epitheton Ornans	47
Erechtheidae, Athenians called	57
Erinys	87
Exclamation, genit. of	72
Eye, rolling of	81
„ bull's, idea in	12, 18
ἔβλαστεν	87
ἐγῷδα (crasis)	8
ἐθέλω and βούλομαι	44
εἰ use of	29
„ = μὴ οὐ after notions of doubt and fear	18, 63
εἰ καὶ and καὶ εἰ	11
εἴ πως	18
εἶεν	31
εἴθ' ὤφελον expressing a wish	5
εἰκὼ	80
εἰπεῖν with double accus.	10, 34
εἶπον (= "jubeo")	24
εἰσιδεῖν	50
ἐκ superfluous	9
ἕκατι	25
ἐκεῖ = ἐν Ἅιδου	73
ἐκλιμπάνω	55
ἐκτείνειν	42
ἑλεῖν force of	30
ἕλκων κῶλον	81
ἔμελλες	94
ἐμὸν δέμας put for με	31
ἐν μέσῳ	57
ἐν ᾧ ("penes quem")	21
ἔνεστι ἐν	21
ἐξαίρειν	37
ἐξαιρεῖσθαι	55
ἐξαιρόμενον	13
ἐξανέχεσθαι	11
ἐξαντλεῖν	11
ἐξηγοῦ θεοὺς	52
ἐξιέναι	24
ἐξὸν use of	30
ἐξορίζειν	34
ἐξώπιος	44
ἐπεὶ (= ex quo tempore)	7
ἐπεί γε	15
„ τοι καὶ	48
ἐπειδὴ καὶ	39
ἐπὶ force of	49
„ with accus.	29
ἐπιγαμεῖν and ἐπιέναι	49
ἐπιθεάζειν	99
ἐπιπνεῖν τι	58
ἐπιστρατεύειν	82
ἐπιστρέφεσθαι	47
ἐπίφθονος	26
ἔπος ῥίπτειν	98
ἐρετμεῖν	5
ἔρις used of domestic quarrels	38
ἕρκος	67
ἔρρε	93
ἔρωτι ἐκπλαγεῖσα	5
ἐς τοῦτ' ἀλγηδόνος	9
ἔσω for εἴσω	12
„ „ ἔνδον	15
εὖ neuter verbs compounded with	12
εὐκταία	17
εὐπρόσοιστος	25
εὐσεβεῖν	52
ἐφέστιον	50
ἐχέγγυος	31
ἔχει force of	16
ἔχειν = κατέχειν	42
ἔχθραν τινι συμβαλεῖν	8
ἔχω with first aor. part.	7
ἤ—ἤ	58
ἢ for πότερον	37
ἢ for ἐμὲ ἢ	38
ἦ adverb	29
ἦ γὰρ and ἦ που	49
ἦ μὴν	70
ἦ που	90
ἥλικας	22
ἣν μή ποτε	7
ᾔνεσε for κατῄνεσε	79

Page

ἡσύχου ποδὸς metaphor from 20
ἥτις (= "quippe quae") 42, 78

F.

Fem. for neuter 36
„ plur. joined with neut. sing. 22
Finite relative for indefinite 77
Future, force of 23
„ (= L. *futurum exactum*) 24
„ interrog. for Imperat. 60
„ for present 90
φαιδρὸν 71
φαύλην 56
φεύγειν and φυγεῖν 66
φθάνειν part. with 80
φιλεῖ (= "amat") 9
φίλτατα, τὰ, meaning of 6
φλαῦρος 75
φόβος εἰ πείσω 18
φόβου πλέα 61
φόνον (= μίασμα φόνου) 55
φροντὶς, νέα 9
φυτὸν applied to women 21

Γ.

Gain, metaphors from 12, 35, 62
Genitive absolute 62
„ of cause of feeling 10
„ „ exclamation governed by οἴμοι 72
„ after verbs of ceasing 9, 35
„ for accus. and ἤ 47
„ of inferiority 27, 63
„ of price or equivalence 39
„ privative 7
„ after πρὸς 10, 47
„ of wonder 72
„ anomalous 25, 110—11
Gifts, power of 65
Gods, assistance of invoked 44, 55
Gold, test of base 38
Greeting, formula of 47
Grief, prostrate position in 6
„ told to the elements 9
γὰρ elliptic use of 9
„ after an ellipse 26
„ interrogative 9
γε use of 8, 12, 56, 64, 95
„ emphatic use of 37
„ μὴ δῆτα in expostulation 28
γελᾶσθαι ἐξ ἐχθρῶν 55
γέρων τύμβος 83
γηροβοσκεῖν 70
γινώσκεις (= τὴν γνώμην ἔχεις) 12
γινώσκω καλῶς 21
γλυκεῖα φροντὶς 70

Page

γλωσσαλγία 39
γνώμην, παρὰ 42
γοῦν 14, 99
γύης 36

H.

Happiness, not before death 85
„ permanent opposed to temporary good-luck 85
Harmonia, mother of Muses 58
Hekate invoked 32
Hellas contrasted with βάρβαρος χθὼν 39
Hera called Akraia 97
Hermes 53
Hiatus 30
Hospitality 43
Houses, doors of Greek 15
„ rooms „ „ 81
Hunting, metaphors from 30, 89
Hymn, simile from 8

I.

Iason and Kadmus, stories of 36
„ death of foretold 97
Imperfect, force of 40
„ with ἄρα 70
Impersonals used personally 28
Infinitive for indic. 30
„ without article for substantive 7
„ epexegetic 98
„ with σε expresses wonder 72
„ „ τὸ καὶ expresses wonder 72
„ with words expressing a quality 15
Ino, story of 89
Ionic form of perfect 53
Irony 38
Ivy, simile from 83
Jealousy 26
Joy opposed to sorrow 54
ἰέναι διὰ λόγων 60
ἱκετεύω omitted 27
ἵμερος 45
Ἰσότης recommended 14
ἴτω νῦν 49, 56

K.

Kadmus and Iason, stories of 36
Kings, anger of 14
Kleon 21
Knees and beard, reverence for 10
Kypris partial to Attica 58
„ power of 45

Page

καθαρὰν 46
καὶ to express indignation 95
καὶ δὴ (= "suppose") 31, 76
„ „ force of 77
„ εἰ and εἰ καὶ 11
„ μὴν use of 96
„ τὸ with infinitive 72
καιρὸς, meaning of 15, 109—10
κάκη a substantive 72
κακὸν (= "reproach") 35
κακῶν πέλαγος idea in 25, 30
καλλίνικον (sc. ᾠδὴν) 8
καλλιστεύειν 64
κάλως "a rope" 24
κάμνειν said of ships 53
καραδοκεῖν 77
καρδία 71
καρτερεῖν 49
καταλύειν βίον 16
καταπνεῖν 58
κατασκήπτειν constr. 12
κατάστασις 82
κατέρχομαι 69
κατέχειν (= ἔχειν) 53
κεῖσθαι 6
κέκρανται meaning of 15
κέρδος, πᾶν 35
κεχρῆσθαι 28, 29
κήδευμα for κηδεστὴς 11
κίβδηλος 38
κινεῖ κραδίαν 13
κλῇδα ("strait") 20
„ φρενῶν ἀνοῖξαι 46
κνίζειν 41
κράσπεδα λαίφους 39
κρίνεσθαι 43
κρύπτειν with double accus. 10
κτῆμα, παλαιὸν 9
κυανέας 5
κυρεῖν with genit. 6
κωκυτὸς 81
κῶλον ἕλκων 81

Λ.

Lamenting to air, custom of 9
Lightning, simile from 12
Litotes 7, 15, 62
Liver, seat of anger 13
Love, companion of wisdom 58
„ inordinate, bad 45
λάμπειν active 82
λείπεσθαι with genit. 9
λείπεται, meaning of 11
λέκτρα, λέχος, and λέχη 16
λελησμένος 23

Page

λεπτῶν μύθων 74
λεχρία 80
λιμὴν 53
λόγον λέγειν 27
λύειν = λυσιτελεῖν 41, 76, 95

M.

Marriage, second 49
„ concord in 6
„ torch held by mother 60, 69
„ when happy? 22
„ goddess of, Artemis 17
„ worse than single life 75
„ ties ridiculed 95—96
Masculine for feminine 27
„ or fem. for neuter 36
„ used by a woman 27, 31, 103—4
Mediocrity, living in recommended 14
Middle for active 19, 63
Misogynism 32, 41
Muses, love of for Attica 57—58
Music, use of 18
μακρὰν 94
μάτην ἄρα 87
μεθέσθαι with genit. 51
μεθορμίσασθαι 23, 34
μέλλειν for βραδύνειν 85
μεμπτὰ 65
μὲν 6
„ interrog. 48, 78
„ followed by τε 14
μέν γε 75
μέσαυλος θύρα 15
μεσοῦν 10
μέτα, on the prep. placed after 40
μετ' ἄλλων 58
„ ἀστῶν Jacob's conject. approved 58
μετὰ, compounds of 14
μεταστένομαι 67
μετῆλθον 5
μὴ force of 11
„ in prohibitions 10
„ with 3rd pers. aor. imper. 10
„ δῆτά γε in expostulation 28
„ σύ γε in entreaties 72
μηδὲν for μὴ or μηδαμῶς 16
μήποτ' ὤφελον 99
μιάστωρ 96
μικρῷ, ἔν τινι 17
μῖσος and μῦσος 92
μνείαν ἔχω for μιμνήσκω 28
μόνη superfluous 9
μύθων λεπτῶν 74
μυρίος 65

Page
μῶν οὐ 51
μωρία 84
μῶρος form and meaning 10

N.

Negatives, double constr. of 79
Negative sentence, ἂν with Optat. in 71
Neophron 48, 108
Neuter for masc. or fem. 18
„ adject. with fem. subst. 63
„ plurals in α and ια 37
„ verbs passive 12
„ „ used actively 82
„ „ compounded with δὺς and εὐ 12
Nominative for dative 64
„ „ vocative 10
„ pendens 76
νέα φροντὶς 9
νέον (= κακὸν) 8
νέφος 13
νικάομαι constr. 82
νόσος = incontinence 95
νύκτες (= "hours of night") 14
νυμφεύειν 27
νυμφοκομεῖν 67
νύχιον 20

O.

Oaths, form of 73
„ appeal to broken 6
Optative, double 43
„ by attraction 43
Oracle, given to Aegeus 48
Orpheus 40
Oxymoron 92
ὁ δ' οὖν, σὺ δ' οὖν &c. 26
οἵ γε (= quippe qui) 17
οἷ ὅποι with οἶδα, οὐκ οἶδα 77
οἶδε force of 9
οἴκοθεν 22
οἶμαι force of 26, 28
οἷος for ὅτι τοιοῦτος 55
οἷς for ἑοῖς 65
οἴχομαι force of 21
ὄλβιος 50
ὄλοιτο μὲν μὴ 11
ὀλολυγὴ 80
ὄμμα ταυρουμένην, idea in 12, 18
ὀμμάτων, ἄπο 20
ὅμως 25
„ position of 86
ὄνασθαι 69
ὀνειδίζειν constr. of 40
ὅπως 75
Page
ὅπως as a part. of purpose 27
„ , οὐκ ἔστιν 17
„ with future 27
„ ἂν with subjunct. 28
„ „ (= "prout") 28
ὀργὰς plur. force of 14
ὁρίζειν = περᾶν 34
ὅρκος 6
ὀρφανὸν τίθημι 83
ὃς with conjunct. without ἂν 38
ὅστις referring to plural subst. 21
οὗ accented 51, 74, 85
οὖ τἂν 59
οὐ μὴ force of 79
οὐ δοκῶν κλύειν 10
οὐκ οἶδ' ἂν εἰ 64
οὔτε and οὐ 94
οὔτε—οὔτε 44
οὔτις ὅστις constr. 55
οὗτος (= "heus tu") 63
οὕτως 50
ὄχημα 77
ὄχλον παρέχειν 28
ὀχυρῶς 14
ὄψιν for ὄμματα 62
ὦ χαῖρε καὶ σὺ 47
ὡς superfluous 48
ὡς for ἴσθι ὡς 43
ὡς ἔοικε 28

Π.

Pan, madness sent by 80
Pandion 47
Parody by Thais 97
Participle with εἰ put for finite verb in a conditional sentence 76
Participle with subject in genit. absol. constr. 62
Particles, combination of 49
Peirene, fountain of 11
Peliades, daughters of Peleus 5, 38
Perfect, Ionic form of 53
Perfects passive of verbs in -αίνω 15
Periphrasis 5, 10, 28, 31, 76, 78, 93
Pindaricum Schema 34
Pleonasm 26, 34, 69, 93
Plethron 82
Plural subst. with sing. verb 68
„ , form of in -νται 15
Politics, neutrality in 20
Preposition with subst. for adverb 84
„ repeated 21
Present tense, force of 27
„ for future 63, 64
„ to express past action 65
„ with ἔτι 69

Page
Prodelision 40, 73, 91
Prohibitions with μὴ 10
Prolepsis 25, 59
Pronoun repeated 89
„ position of 21, 42
„ at beginning of sentence 21
„ possessive for personal 26, 29
Prothysteron 70, 94
παιδολέτορ 98
παλαιὸν κτῆμα 9
πᾶν κέρδος 35
παρὰ γνώμην 42
πάρα for πάρεισι 34
παραμπίσχειν 25
παρ' ἀσπίδα στῆναι 23
παρέδρος, force of 58
„ omitted 53
παρελθεῖν for εἰσελθεῖν 78
παρ' ἐμοῦ 53
παρεμπολᾶν 62
παρέστιον 92
παρέχειν ὄχλον 28
παρίεσθαι 61
παροίχομαι 67
πάρος 46
πάσχω, τί; 60, 71
πατρῴων, quantity of 34
πείσαις for πείσειας 28
πενθεῖν, use of 24
περιπτύσσειν 83
περισσῶς 26
περιστέλλειν 42, 70
πεσσοὶ, meaning of 11
πικρὸς, force of 32, 97
πίστις 6
πλέα φόβου 61
πνεῦμα ἠρεθισμένος 77
ποδὸς ἡσύχου, metaph. from 20
ποθεινὸς 84
πολεμέω and -όω 5
πόλισμα 53
πορσύνειν 69
πότερον ὕστερον 70
πρὶν with indic. = donec tandem 81
„ „ subjunct. without ἂν 21, 80
προέσθαι 72
προξενεῖν, force of 50
πρὸς θεῶν &c., constr. 10, 47
„ ταῦτα 95
„ χάριν used adverbially 39
προσάντης 26, 31
προσβολὴ 74
προτιμᾶν 29
προυννέπειν 29
προφέρειν 74
Page
πρῶτα μὲν—τε 14
πρῶτα, τὰ (= "principes") 62
πυργοῦν 39
πῶς ἂν (= "utinam") 12, 17
„ „ with Optat. 12, 17

P.

Repetitions, usage of verbs in 86
Relative, finite for indefinite 77
„ attraction 6
„ sing. referring to plural subst. 21
Retaliation, Greek law of 56, 71, 94
Reserve unpopular 20
Revenge a duty 56
Ridicule 71
River flowing backwards, simile from 33
Rivers sacred 58
ῥᾳδίως 8
ῥίπτειν ἔπος 98
ῥύεσθαι 31

Σ.

Sacrifices, customs at 72
„ female cry at 80
Schema Pindaricum 34, 104
„ καθ' ὅλον καὶ μέρος 97
Sea of troubles, simile from 25, 30
Self-love, sentiment of 12
Shakspeare 37
Ship in distress, metaphor from 53
„ „ storm , „ „ 39
„ wings of 5
Sigmatism 36
Silent, request to be 24
Singular for plural 76
„ relative referring to plural subst. 21
„ verb with plural subst. 68
Sisyphus, contempt implied in name 32, 97
Sisyphus, Korinthians called after 32
Skylla 93
Slaves, considered as κτῆμα 9
Sophists, allusions to 28, 57, 74, 84
Stadium, length of 81
Stage, peculiar arrangements of 91
Statues, metaphor from opening 46
Stern-rope, simile from 53
Strophe emended 67
Subject of dependent clause attracted 8
Subjunctive, deliberative 31, 88
„ after relative without ἂν 38

Page
Subst. depending on finite verb and not on infin. 98
„ with prep. for adverb 84
„ plural with singular verb 68
Sun invoked 53, 86
Sun-robe 65
Sun related to Medea 32, 65
Superlative, double 92
Suppliants, mercy to 29
Suppliant's prayer granted 50
Symplegades 5, 34
Synaphaea 98
σαφὴς = ἀληθὴς 11
σέβας, used of Sun 52
σεμνὸς, *proud* 20
σιγὴν θήσομαι for σιγήσομαι 10
σὸν, τὸ, meaning of 35
σοφὸς 26, *et passim*
σπένδεσθαι 78
σπέρχεσθαι 78
στέργειν 45
στῆναι παρ' ἀσπίδα 23
στρέφειν and τρέπειν 7, 68
συμβαλεῖν 47
„ ἔχθραν τινί 8
σύμβολον 43
συμφέρειν = *consentire* 6
σὺν θεῷ 55
συναρτεῖν 41
συνδικεῖν 17
συνήδεσθαι 15—16
συντηκομένη 7
συνῳδὸς 88
σφάλλειν and -ομαι 19

T.

Tautology 25, 84
Thais, parody by 97
Themis invoked 17
Thebes, with two rivers 58
Threnos over the dead 99
Tmesis 81, 89
Torch, custom of holding at marriage-bed 60
Tyrants, disposition of 14
Tyrrhene Sea 93
θάνατοι "violent deaths" 19
θάρσος and θράσος 36, 93
θατέρου τρόπου 56
θαυμάζειν 78
θέλω and βούλομαι 44
θεοκλυτεῖν 20
θεὸς used of Sun 29
θέσθαι used in preference to θεῖναι 63
θεσμὸς, θεσμὰ, θέσμιον 37
Page
θηκτὸν 8
θοάζω 99
τὰ φίλτατα 6
τάδε, peculiar use of 18
τάλαν for τάλαινα 72
τἂν οὖ 59
ταὐτὸ for ταὐτὸν 41
τε coupling epithets 57
τέγγειν 63
τέλη 97
„ ὀμμάτων (Suppl. 1138) 74
τένων meaning of 80
τῆνδε (= οὕτως) 9, 17
τί πάσχω 60, 71
τίκτειν 93
τίσασθαί τινα δίκην 23
τὸ καὶ with infin. 72
τόδ' ἐκεῖνο, force of 13
τολμᾶν 56, 74
τοῦδ' and τοῦτ' confused 22
τόσον γε and τὸ σόν γε confused 35, see also 105
τοσῷδε ἧσσον 27
τόσως, δὶς τόσως 82
τρίβων 48
τρόχων and τροχῶν 9
τύμβος γέρων 83
τύραννος (= "the princess") 8

U. V. W. Y.

U and V confused 59
Verb neuter used actively 82
„ singular with plural subst. 68
Verbs, usage of in repetitions 86
„ with accus. of emotion 17
Verse spurious 54
Verses repeated 8, 26, 36. 54, 68, 73
Vocative for nominative 72
Waves, metaphor from 7
Wine-bag 48
Wise, an *epitheton ornans* 47
Wings, of ships 5
„ necessity for 90
Women, fickleness of 33
„ devices of 33
„ disposition of 24, 63
„ intellectual inferiority of 74
„ cleverness of 25
„ literary tastes of 74
„ poet's hatred of 32, 41
„ skill in drugs 31, 103—4
„ an evil to man 41
„ indolence of 23, 26
„ ἀπληστία of 16
„ seclusion of 20, 23
„ unhappy lot of 21

Page
Women, silence becoming to 24, 57
Wonder, genitive of 72
„ expressed by infinitive with σε 72
Words, interchange of 76
Wrestling, metaphors from 42, 74
Yoke, simile from 22, 47
ὑπεραλγῶ 14
ὑπερβαίνειν 31
ὑπερβάλλειν 15, 109—10
ὑπερτείνειν 89

Ξ.

Page
ξεναπάτης 97
ξύμβολα 43

Z.

Zeus invoked 53
ζεύγλη 36
ζηλῶ σε 10
ζῆν infinitive, form of 14
ζόας not ζωᾶς 66
ζυγὸν, simile from 22

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Jena: Printed by Fr. Frommann.

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